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NEW YORK: SATURDAY, AUGUST 29, 1885.

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At the Theatres.



A Brave Woman, by Mortimer Murdoch, had its first American production over in Brooklyn during last season. It is a melodrama in six acts, and deals with the love of a daughter of a fisherman for the son of a haughty man of title and wealth. They marry clandestinely, and the son is cast off. The young husband becomes one of the humble fisherfolk, and as the years roll by is seemingly happy in the companionship of the boy-baby that has been born to him. The proud father is still unrelenting, and a cloud of unhappiness settles upon the young wife, who fears that her husband has become weary of his humble abode and its surroundings. A former sweetheart and a seeming friend plot against his happiness. An interview with the former is arranged for the husband, who is innocent of evil intentions. It is arranged that the wife shall see this interview from a window, and her life is made miserable. She flees from her home, and is cared for by a man in her own station whose suit she had rejected in her maiden days. Various complications follow, and after a time the proud father relents, the misguided husband and wife are reunited, the bad people of the play are bowed out of the drawing-room in true conventional fashion—at least in the fashion of the old melodrama—and the curtain drops on a happy group. This is a brief outline of the plot.

A Brave Woman, according to a small Summer house-bill, opened the regular season at the Grand Opera House on Monday night. On this programme there was no clue to the plot—no grouping of the incidents of the play. For this reason the great majority of the audience had to strain eye and ear, and then failed to keep up with the unravelling of the drama. An audience needs a little prompting to grasp all the situations of a six-act drama, and they look to the programme to help them out when a little confused. The story of A Brave Woman is not clearly told, and after a strong climax—the flight of the wife—in the third act, the audience thought that the next act would finish it. (The house-bill did not even give the number of acts.) But the audience had not through only half the play. The further development became tedious, and the final curtain was a relief.

James M. Hardie and Sara von Leer have secured the drama for a joint starting tour, and Monday was their opening night. Miss Von Leer assumed the part of the unhappy wife, Lillian Everleigh. She did admirably after the first act, and from thence to the close bore the burden of the play. At no time was she unnatural, and at the end of the third act the double recall was enthusiastic, sounding with spontaneity all over the house. It is to be regretted that Miss Von Leer's voice is not stronger. This is the only prominent defect in her stage-work; but it cannot be remedied. Still, every word the lady utters is heard distinctly, even in so large a house as the Grand. To criticize further, she makes her leave-taking in the third act too long drawn out. In the fifth act, in the scene with her haughty father-in-law, she remains too long upon her feet for a weakened woman, and poses too much. The convenient chair should be brought into requisition. James M. Hardie was a picture of virile manhood as Lillian Everleigh's husband. He had but few opportunities compared with Miss Von Leer, and these he did not always improve. He has done much better work on the metropolitan stage. In the first act he sang a nautical song, which was applauded to the echo—as nautical songs always are. A nautical song always appeals to the average audience. They care not for the voice so long as there is vigor in the delivery of the words. As the proud papa, Sir Arthur Everleigh, Daniel Ralton was not the least meritorious of the support. But were those trousers he wore made to order? From the waist up he was haughty; from the waist down he was baggy. Hal Clarendon, as Ward Cree, the genteel villain, was easy and natural. He has stuff in him that will in time lift him from the sphere of stage villains, genteel or otherwise. Sandie Oram—what was he? According to the house-bill, he bore an important part in unravelling the story. The gallery laughed at his clownish antics. George D. Fawcett was guilty of this same clownishness. George Bell, a fisherman, as the fisherman, was conventionally played by John Tim. Archie Turvey, Lillian's "dis-appeared" husband, was painfully amateurish at the hands of the stagehands. Maud Percival, the

other "discarded"—a thankless part, to use commonplace—received fair treatment at the hands of Agnes Wynne. Florence Foster, Helen Mowatt and Little Addie (the child) sustained small parts with credit. The scenery was commonplace.

Next week, Storm-Beaten.

At the Star Adelaide Moore appeared as Julia in The Hunchback on Monday last to a large and very friendly audience. She was seen to better advantage than as Juliet, and credit must be given her for an intelligent conception of the part, although she has not the natural power necessary to carry out her ideas. She acted with grace and showed a thorough knowledge of the business of the stage, but when she came to an emotional or declamatory passage, her voice failed her, and in some portions of the play it was with great difficulty that she could be understood. The Sir Thomas Clifford of Atkins Lawrence was an improvement on his Romeo. His acting throughout was dignified and manly, and the applause he received was well merited. E. L. Tilton was a good Master Walter, and now and then gave some bits of fine acting. In the first act Lordski Young, as Helen, was rather tame, but as the performance proceeded she improved, and gave a very creditable performance. Her scene with Modus, in the fourth act, was especially good. A word of praise must be given to Charles Stanley and John G. MacDonald for their very excellent work in the parts of Fathom and Modus. The rest of the company was fairly good.

The scenery was but a slight improvement on that of Romeo and Juliet. The second scene of the second act was the same as that used for a street in Mantua, and the audience would not have been surprised to have seen the meagre Apothecary emerge from his door at any moment. Miss Moore is to play Rosalind to-night (Thursday), and if the improvement in that role is as marked as that evinced by her Julia as compared with her Juliet, a praiseworthy performance may be expected.

Siberia auspiciously opened its season at the Thalia Theatre on Monday. The house was crowded with perspiring down-towners, and the stirring incidents of the drama moved them deeply. It is just the sort of play to appeal to the feelings of the people of this metropolis of the land of the free. The strong climaxes of the six acts were applauded with enthusiasm, and there were numerous recalls.

George R. Parks and Emma Vaders replace Atkins Lawrence and Adele Belgarde in the leading roles. They are worthy substitutes, and their acting won much applause.

Others of the cast were Henry Ludlum, Sidney R. Ellis, Charles D. Herman, C. B. Wain, Charles Frew, John Parry, Netta Gulon and Helen Windsor, all of whom contributed materially to the interest of the drama. Twenty-five names is a long cast to particularize upon, and criticism must be dismissed with the remark that all contributed their share to making a grand ensemble. Charles Frew was, as usual, happy in make-up, being fat and content in one act and lean and disconsolate in another, as became the part he enacted.

Entirely new scenery had been painted by D. B. Hughes, and reflected great credit upon that artist. Next week Siberia will be succeeded by Shadows of a Great City, for which extensive preparations have been going on for some time.

Our old melodramatic friend, The World, made its reappearance at the People's Theatre on Monday night, when the opening of that popular house for the regular season took place. The auditorium was well filled, in spite of the uncomfortably caloric temperature, and the thrilling developments of the play were observed from beginning to end with unflagging interest. The play was excellently mounted, and capably acted by Mr. Dickson's company, which contains some good people. Frank Harrington, a young actor of fine appearance and with plenty of intelligence to back up his natural aptitude for the work of the stage, acted the younger Huntingford capably. Mo Jewell was cleverly played by W. T. Melville and M. J. Jordan brought to bear upon the role of Martin Bashford more ability than has yet marked its representation. Amelia Watts as Mabel and Laura Alberta as Mary Blythe were both excellent. The rest of the cast was efficient. Next week the stage of the People's will be given over to Thomas W. Keene and his spectacular production of Richard III. This engagement will enable lovers of the Shakespearean drama limited in means to enjoy a fine representation of the famous tragedy at popular prices.

This is the last week of Mr. Couldock in his revival of The Willow Copse at the Madison Square Theatre. The engagement, while it has not been marked by large receipts, has brought intelligent and appreciative audiences of fair proportions to this house, and the acting of Mr. Couldock and Miss Tanner has pleased people who are admirers of the old school of dramatic art.

On Friday night at the Bijou Mr. Dixey celebrates the 35th performance of Adonis on that stage. The occasion will no doubt revive interest in this singularly successful representation. No definite date has been fixed for the withdrawal of Adonis. But the prob-

abilities are that it will not be continued far into the new season.

Clio is drawing large audiences to Niblo's Garden. Since the first night there have been several judicious "cuts" made and the performance now runs smoothly and concludes at a seasonable hour. The cast selected to represent Mr. Campbell's play is one of great strength. No spectacle has had a better corps of dramatic artists engaged in its presentation. Cornalba has caught the town with her superb dancing, and the ballet, with its novel evolutions and fanciful costumes, is proving an attractive feature of the piece.

Mixed Pickles in its second week at the Fourteenth Street Theatre is doing well. The comedy is entertaining and its representation is bright and bustling. On Monday next the regular stock season will begin with the production of Bartley Campbell's new drama, Paquita. The company is, one of undoubted efficiency, and it is understood that the piece will give an admirable opportunity for fine acting. Paquita has a strong and original plot, so at least we should judge from the synopsis, and the friends of the author anticipate that another emphatic success will be placed in his long list.

This is the last week of A Pair of Kids at Tony Pastor's. Mr. Kendall has exerted himself to boom his eccentric performance, and the result has been an increased attendance.

The Musical Mirror.

The first and only production of the genuine Mikado, conceived and represented in true Gilbert and Sullivan fashion, took place last Wednesday night at the Fifth Avenue Theatre. The house was fairly packed, the audience presenting the most thoroughly metropolitan phase of any first night gathering since last season. The critics, social leaders, politicians and professionals were out in full force, and a more intelligent jury could not have been selected to sit in judgment on the latest work of the famous English collaborators. That the verdict was emphatically favorable to the Fifth Avenue production the enthusiasm which prevailed very conclusively showed, while the audiences that have assembled since the initial representation have rivalled in numbers and quality that present on the occasion in question. The Mikado, as given under legitimate and authorized conditions at this theatre, is an immense hit, and we are glad to deduce from this fact the certainty of large pecuniary returns to Manager Stetson, who has all through the Mikado legal muddle wood forth as the representative of honesty and fair-dealing.

Because the names of the members of D'Oyly Carte's company were unknown on this side of the Atlantic it was argued by some pessimistic prophets in advance that the performance of The Mikado by them would be inefficient. This, however, proved to be foolish augury, for the cast, it transpired, was one of exceptional merit, both vocally and histrionically. Sullivan's score received full justice at the hands of principals and chorus, and Gilbert's humor was deliciously illustrated—as how else could it be when developed under the directions of the originator himself? As for the mounting, it really could not be better. The scenery was not only picturesque, but really Japanese, the graceful architecture of The Mikado's realm being faithfully copied, and the coloring possessing the well-known characteristics of Japanese art. The dresses were superb. The richest fabrics only were brought into requisition, and exquisite embroideries of gold and silver lent sumptuousness to the display. No expense had been spared, and when we say that no finer costume accessories could possibly be devised and obtained, an adequate idea of the splendor of this department can be conceived.

The roles were distributed in such a manner that an almost perfectly balanced cast was the result. An instantaneous hit was scored by Mr. Thorne, who gave a performance of Ko-Ko as quaint and curious as one of the grotesque figures in the window of the Japanese shop on Broadway. His squat figure, fanciful terpsichorean pastimes, elfish posturing and dryly humorous delivery formed an elaborate study that delighted the imagination of those who love freakish comedy. His song, "They never would be missed," and his assistance in the madrigal trio secured for both many encores. Mr. Frederick, who appeared as the Mikado, presented a most enjoyable picture of the self-satisfied, humorously severe ruler of the Japs, and contributed not a little to the "go" of the performance. Contice Pounds, who was assigned the tenor part, Nanki Poo, is a handsome young man, with a bright eye, an expressive face, and a voice of good quality and fair compass, which he used skillfully. He is likely to become a favorite. Poo-Pah, played by Mr. Billington, and Pish-Tush, by Mr. Browne, were highly satisfactory efforts.

One of the most notable of the many successes of the night was scored by Geraldine Ulmar, a product of our own stage, who was extremely sweet and coyly ingenious as the heroine, Yum-Yum. Miss Ulmar's solo in the last act won repeated encores. Misses Foster and St. Maur were clever as the balance of the "three little maidens," while Katsisha was indeed a formidably mature and adamant creature as portrayed by Miss Cameron. The chorus sang admirably and

the orchestra was thoroughly in accord with the efforts of the vocalists.

Altogether the authorized Mikado was a completely enjoyable entertainment. With its finely equipped company, its splendid costumes and rich scenery, and, better than all, its claim for public support as the only morally lawful production of the piece we are to have, the Fifth Avenue need fear no rivalry, however bold and pretentious. Merit and right allied form an irresistibly strong combination. Prosperity is certain to attend the run of the opera on this stage.

La Belle Helene will form the staple attraction at Koster and Bial's until next week, when the burlesque Nanon will be done. It is accompanied by several pleasing specialties which furnish ample recreation to the patrons of this popular resort.

Nanon continues to crowd the Casino. The public verdict is that a more attractive representation of a comic opera has not been seen for a good while in this city. The run is likely to last an indefinite time, for the patrons of this beautiful and justly popular place of amusement manifest no disposition for a change of bill. However, Pfingsten in Florenz (which will probably be christened, for the better understanding of New Yorkers, Twelve O'Clock) is ready whenever it is needed.

Chatter is proving a pleasant Summer attraction at Wallick's. The musical comedy is amusing and Cottrell's cleverness gives it a piquante and seasonable flavor.

London Gossip.

LONDON, August 15.

Miss Eastlake, much improved by her country holiday, is hard at work at the most exacting part she has yet attempted in London, if we are to judge by stage whispers and rumors round about the elegant Princess Theatre. Wilson Barrett also is working as only Wilson Barrett can work with his managerial acting and directing duties combined. Mr. Barrett is looking even handsomer than last season, if that be possible, and in personal appearance he never fails to present a pleasing picture which, taken in connection with his earnest stage creations, makes him one of London's favorite actors, with no superiors and few equals. When next I write you the new play will be an accomplished fact, as it is to be produced next Thursday. At present the picture-posters set forth much that promises interest. Wilson Barrett plays a young Buckinghamshire farmer. Miss Eastlake doubles the part of the farmer's wife with that of "a wait," and Mr. George Barrett will represent a blacksmith and a veterinary surgeon. Mr. Willard, who made one of his best "hits" as the Spider in The Silver King, impersonates a scoundrelly part, as also does Mr. Clifford Cooper. But the scoundrels will be of the rural type. Two girl parts have been given Maude Clitherow and Phoebe Carlo, both of whom played in The Silver King as the little daughter of the Denvers. Miss Clitherow was taken from the part only because she had outgrown it before the long run of The Silver King was concluded. She has grown as an artist equally fast, and will no doubt become a favorite at the Princess'. Long slips of paper are seen all about town with only the name in large letters, Hoodman Blind, which is the Shakespearean title of Blind Man's Buff. At first the name seemed awkward, but now the chances are its very oddity will be sure to attract playgoers. With the reopening of the Princess' then the reopening later of the Lyceum, the London season may, in a theatrical sense, be said to be fairly opened.

When this is the case, the Inventories and the promenade coffers will thin out in patronage. The latter, at Covent Garden Theatre, attract thousands of people nightly. To those who have never been in London it may be interesting to know that Covent Garden Theatre is equal in size to nearly two buildings of the size of the New York Academy of Music. The musicians are placed on a raised centre dais, and the stage proper is devoted to a superb refreshment-bar, the paraphernalia of the flies being hidden from view by various-colored curtains, drawn down close to the side walls. Then there is floral hall opening on the promenade section, which latter is richly carpeted. To this portion admission is one shilling, though for obvious reasons it is not in the best taste for respectable ladies to patronize this part, at least unattended. Its cheapness, its accessibility and both its music and refreshment bar, attract many syrens thither, who since the days of the plaint of Solomon have elected to set up for themselves various temporary exchange marts. But where is there a place from which these poor, painted, pitiful creatures may be driven? One may sit in the balconies, in a reserved chair, for from two shillings to two-and-six, and command a view of the entire building while listening to the strains of music from the Coldstream Guards

Band and also Her Majesty's private band. The orchestra is made up of the Royal Italian Opera Orchestra. Solos are sung, both ballads and operatic selections, by well-known singers, both ladies and gentlemen. The immensity of the "Promenades", both in size and numbers of visitors of itself is a novelty. The music is, as a rule, of a very high order of merit, especially on the Wednesday classical nights. Many a noted singer owes her first engagement and success in London to these promenade concerts, which hold their musical sway with the recurrence of the Summer season. One of the most delightful features this season is a vocal waltz called "Fairy Voices," composed by Mr. Crowe, the orchestra conductor. It is heard in the distance, and after a few minutes the voices advance to the stage, proving to be the little boys and girls who are members of Mr. Steadman's noted London choir. The effect of this performance is very unique.

To return briefly to the Princess Theatre, The Silver King, which helped make its success, has been done into French and is to be played at the Ambigu Theatre in Paris in a few weeks. Frenchmen are becoming enamored of English plays, and doubtless other London successes will follow the new Ambigu production. Bartley Campbell's Siberia is another instance that Paris takes kindly to English plays.

This industrious gentleman, by the way, produced Clio a few days since at the old Surrey-side theatre, the Elephant and Castle. This was to secure an English copyright, as Clio was done at the same date in America. The press were severe on the new play, but Mr. Campbell can afford to be discussed, having made already such a shining mark. A sarcastic critic remarks that "this last venture may prove to the Surrey-side play-house more of an Elephant than a Castle."

Another play done recently at the Surrey Theatre is Gerald Griffin's play of Gisippus, revived by Clarence Holt. John McCullough had a dramatic version of this superb play prepared for him by a well-known American dramatist some years since, and was delighted with it. However, he did not produce it, being guided, as he too often was during his public career, by bad advisers, who dissuaded him from his wisest plans. Gisippus was originally produced at the historic old Drury Lane Theatre early in the year 1842, with Macready as the hero. It was then a more elaborate play in dialogue, and has been greatly condensed for the present-day tastes. Clarence Holt made an admirable Gisippus, his robust and forcible style of acting being well suited to the part.

Drury Lane mention reminds me that Mr. Harry Jackson will no longer delight melodramatic audiences on the annual Autumn revivals at this establishment, his death having occurred last Thursday night. Mr. Jackson was a favorite at all the London houses devoted to melodrama. As a low comedian he took a place in the front rank, his impersonations being always both humorous and original.

Another death which has only lately occurred, that of Julius Benedict, has led to talk of having a monster benefit organized for the widow. It now turns out that Sir Julius did not die poor, having accumulated considerable property, both real and personal. His daughter by his first marriage is the wife of the well-known dramatist, Palgrave Simpson.

There is a rumor afloat that this gentleman is writing a play for Manager Eugene Tompkins, who has been a familiar figure about town for some, during his Summer business and pleasure holiday away from the Boston Theatre. Mr. Tompkins has secured many novelties for early American production.

Another manager back in London is Henry E. Abbey, who has engaged Miss Tilbury for the Mary Anderson forthcoming American tour. Miss Tilbury is the daughter of Lydia Thompson, now Mrs. Alexander Henderson. Strange that both London and New York has a Manager Henderson of note.

Rumor also adds that Miss Thompson is to visit America next season, doing burlesques of Ingomar, Pygmalion and Galatea, Comedy and Tragedy, and the other plays in Miss Anderson's repertoire. Look out, my Mary, you will have a powerful rival in a vastly clever woman. Only that (as Mrs. Partington would remark) comparisons are odorous, I might say, a cleverer woman will be your rival. It will be a good advertisement and I can only hope the rumor is not an unfounded one.

I alluded last week to the opening of Toole's Theatre, under Mr. Duck's management. Miss Ewerella Lawrence is to be the initial attraction in Big Bonanza. She is a Miss Prentiss and resides near Portman Square.

Another theatre is to be built in the Strand, not far from Toole's Theatre. It is to be on the site of the Occidental Tavern Savoy buildings, having a Strand entrance. The theatre is to accommodate about 800 persons with exits into Savoy buildings as well as into the Strand. William Emden is the architect. A. W.

The report that Mme. Geistinger was to come to this country with a company of her own for a starring tour this season is positively without foundation. Mme. Geistinger is now playing through Austria, Russia and Germany. In a letter recently received by friends in this country, Mme. Geistinger writes: "If you want to see me you will have to come to Europe, for I shall never go to America again."

THE NEW YORK MIRROR.

Professional Doings.

Professional Doings.

—B. J. Kendrick goes South in advance of Zozo.

—Modjeska sails for America early in September.

—Jay Rial, McKee Rankin's partner, is in the city.

—Maurice Grau sails from Liverpool on August 29.

—H. A. D'Arcy left town on Sunday in advance of Ada Gray.

—Clara Morris and company will leave on Friday for Chicago.

—John T. Raymond's company leaves Saturday for Milwaukee.

—Tony Arnold has been engaged for George S. Knight's company.

—The regular Sunday concerts at the Casino will begin on Sept. 13.

—Legrand White will manage Doré Davidson's Lost combination.

—Purcell's cheap theatre company came to grief in Maine last week.

—Adelaide Moore begins a regular road season some time in October.

—Gus Williams is in the city rehearsing his new play, Oh, What a Night!

—Erza Kendall has fully determined to put his Pair of Kids on the road.

—After Sept. 1 Jerome Edith will have office room at 23 East Fourteenth street.

—H. E. Sanford has been engaged as business manager for Maggie Mitchell.

—The Standard Opera company has returned to town and reports business as bad.

—Walter Hine departed Sunday for Milwaukee in advance of John T. Raymond.

—Mr. and Mrs. S. Aubyn returned from England last Saturday on the *Brigannic*.

—Eleanor Moretti resumes her old part, the leading female role, in *Her Atonement*.

—James W. Forrest is engaged to do a heavy character part in *The Streets of London*.

—B. E. Woolf, the Boston composer, thinks of trying two of his operas in New York.

—All the scenery for Mary Anderson's productions at the Star Theatre has arrived.

—Harry Jackson has severed all connection with King Hedley's After Dark company.

—Frank Prescott, who was advance for Margaret Mather last season, is in the city.

—Numerous Montreal dates are being cancelled on account of the smallpox epidemic.

—John A. Mackay is one of the comedians whom Mikado managers have designs upon.

—M. C. Forrester's company has been out since Nov. 10, and is not going to close yet.

—J. M. Hyde reached the Rialto on Saturday. Life on an Ohio farm agrees with him.

—Bennett and Moulton's Opera company opens season at Salem, Mass., next Monday.

—Harry Lewis, formerly treasurer of the Grand Opera House, Cincinnati, is in the city.

—Richard Mansfield has been engaged to support Minnie Maddern at the Lyceum Theatre.

—Warren Ashley and Marie Heath open in Fun on the Bristol in Baltimore next Monday night.

—Charles E. Cook will manage Floy Crowell this season. George Avery goes in advance.

—The Grand Opera House, Cincinnati, will reopen August 30 with Tony Pastor's company.

—The Charleston Academy of Music opens with McIntyre and Heath's Minstrels on August 28.

—William Bower, of Cincinnati, will act as advance agent for one of the Rag Baby companies.

—R. H. Strong goes with the Standard Dramatic company, which opens at Newark on Sept. 7.

—Mrs. Ole Bull and the daughters of Longfellow will camp out at Mooshead Lake next month.

—Pizzarello, late clown in the Hanlons' Fantasma, has opened a cafe chantant in Sixth avenue.

—Samuel Colville was recently unsuccessful in restraining J. Z. Little from producing *The World*.

—Nina Lansing, who has been very successful in juveniles and heavies, is in the city disgraced.

—A new opera house at Greenwich, Ct., was dedicated by Lang's Comedy Comiques on August 17.

—Samuel P. Cox has been engaged as business manager of one of Edwin F. Thorne's attractions.

—Oh, what a night! No reference to Gus Williams' new play, but to the opening night of the week.

—De Witt C. Waugh has quite finished a new drop-curtain for the Cincinnati Grand Opera House.

—Alice Raymond, the cornetist, is playing at the Mannerchor Garden, Philadelphia, for the Summer.

—Extensive alterations are to be made at the Thalia Theatre before the opening of the regular season.

—The prospectus for Mapleson's season of grand opera at the Academy of Music is soon to be published.

—Henry Miller has been engaged to support Mme. Janish in *Anselma* at the Madison Square Theatre.

—W. J. Scanlan has purchased a residence at Saratoga, where he will reside during the Summer months.

—The only change in the Willow Cope company will be George Bowler, who replaces Walden Ramsay.

—Benjamin Grinnell, the well-known tenor, has been engaged to go with Ed. Lang's Scheming company.

—David H. Wilson has been engaged for Power's Ivy Leaf company, which opens in Detroit on August 31.

—John A. Rickaby has left for Traverse City, Mich., to hear Bronson Howard's new play for Helen Davuray read.

—Rudolph H. Strong has given up Ella Wesne's management. For that matter he had hardly undertaken it.

—Wills and Adams, the clever sketch artists, have been engaged for Erza F. Kendall's Pair of Kids company.

—There are already thirty-one low-price companies booked in New England, most of them making week stands.

Gus Frohman will manage May Blossom on the road for his brother Daniel. Ramsay Morris goes in advance.

—John E. Ince has sort of an Artful Dodger part in *Lost*. He will sing a new song, called "Clara Nolan's Ball."

—Ullie Akerstrom has returned from a Summer visit to Indianapolis and is rehearsing her company at New Britain, Ct.

—La Bruyere, danseuse from La Scala, Milan, and late Excelsior premiere in this country, join the Kiralfys this season.

—Sydney Rosenfeld has arranged to produce his opera, *The Mystic Isle*, in Boston during the week of Sept. 7.

—Fred. Perkins offers for sale complete orchestra parts of *The Mikado* as performed at the Union Square Theatre.

—Redfield Clark, a Western tenor, has been engaged for the part of the Captain in *Zozo*. He is a tall, fine-looking man.

—Theodore Moses succeeds Michael Connolly as musical director at Wallack's. Mr. Connolly has gone to England.

—McNish, Slavin and Johnson's Minstrels opened at Heuck's Opera House, Cincinnati, on Sunday to a large attendance.

—Ida Mülle and Benjamin Tuthill are open for engagements as singing soubrette and business manager, respectively.

—Annie Ward Tiffany has arrived from Europe and is now helping to rehearse the new people in *Shadows of a Great City*.

—Kate Castleton leaves for the East shortly, playing the Southern Pacific route. John Russell will meet the party in Texas.

—Gertie A. Blanchard has gone to her home in Boston for a short stay. She plays leading business with Edwin Arden this season.

—Edwin Brown writes *THE MIRROR* that he still remains with his Good as Gold company, reports to the contrary being untrue.

—Loudon McCormack is now organizing a company for Joaquin Miller's '49. He opens in Chicago about the middle of September.

—Agnes W. and Sam B. Villa open their season in Over the Garden Wall on Sept. 9. They have the rights from George S. Knight.

—Aaron Appleton has been engaged to manage Ed. Lang's Scheming company, which opens the season at Richmond, Va., on Sept. 14.

—Al. Hayman, manager of the Baldwin Theatre, San Francisco, arrived in the city last Thursday, looking in the best of health and spirits.

—John Havlin telegraphs that Muggs' Landing most auspiciously opened his season in Cincinnati on Sunday. Success was instantaneous.

—W. S. Harkins arrived in town on Monday from Truro, Nova Scotia. He is engaged for Ed. F. Thorne's Hearts and Handcuffs company.

—Ed. L. Bloom is still in the city disengaged. He says managers are in error when they say it is difficult to find good business managers.

—L. R. Shewell arrived in the city on Monday from his peach farm in Maryland. He comes to superintend rehearsals of *Shadows of a Great City*.

—Music Hall, at Marion, O., seats 750, and has a stage 30x55, with complete scenery. The population is 6,000. Manager C. L. Pettit will share only.

—Eugene Tompkins intends to send a Rag Baby company to England. It will be managed by Cecil Beryl, of the Royal Princess Theatre, Glasgow.

—The Girard-Vokes Specialty company arrived from Europe on August 30. It will be under the management of A. S. Anthony, of New Bedford, Mass.

—Maggie Mitchell opens season in Bridgeport, Ct., on Oct. 5. Miss Mitchell does not present Maggie the Midget, her new play, in New York this season.

—C. J. Burbridge, late of the Silver King company, has been engaged to support Henry Chanfrau in *Kit*, which opened its season at Rochester on Monday.

—Alice Harrison suffered severely from a cold last week, and at times it was with much difficulty that she could get through with her singing in *The Mikado*.

—Gus Williams has arrived here from Mount Clemens, Mich., and has commenced rehearsing his new farcical comedy, *Oh, What a Night*, at Tony Pastor's.

—J. T. Dickson has withdrawn from the management of Doré Davidson's Lost company, which will place the enterprise entirely in Mr. Davidson's charge.

—Sadie Martinot will wear during the week two entirely new costumes for her part in *Nanon* that are said to be the handsomest ever seen on the stage of the Casino.

—The piratical Martin Golden is on his travels. His modest repertoire includes *The Planters' Wife*, *Our Bachelors*, *The Danites* and other copyrighted plays.

—Harry Miner has cooled in his enthusiasm over the building of a new theatre up in Harlem. The first spadeful of earth will probably not be thrown up this season.

—The name of the Earle Dramatic company has been changed to the Graham Earle company on account of other Earles in the business and letters going astray.

—Last Saturday night Fowler and Warmington's Skipped by the Light of the Moon company opened the new Standard Opera House at Mt. Clemens, Mich.

—Minchiner's Hall, at Troy, Ala., is equipped with scenery and opera-chairs and seats 400. Attractions are wanted for the Fall and Winter; Spring is filled.

—Elsie Gray and J. Brooks, an excellent Australian actor, have signed with King Hedley's After Dark company, which opens its season in Philadelphia on Sept. 7.

—Mattie Vickers is rehearsing her company over in Brooklyn. She opens at Saratoga on August 31. Miss Vickers is under engagement to N. D. Roberts for three years.

—Mattie Vickers' new play, *The Alarm Clock*, is by Bobby Newcomb. Charles Rogers and Miss Vickers are at present the guests of N. D. Roberts over in Brooklyn.

—Mollie Williams, who died at St. Mary's Hospital, San Francisco, last week, had been for six months under the care of the Actors' Fund, and was buried by the same.

—William Redmund and Mrs. Thomas Barry, who have been staying at the Mabel House, Marshfield, Mass., left for Halifax, N. S., on Saturday to open season.

—Mrs. Harry Courtaine has been engaged for Maubury and Overton's Wages of Sin company, which opens its season at Cohoes on Sept. 7.

—The fourth annual tour of J. C. Stewart's Two Johns Comedy company will soon begin. A. Q. Scammon is the business manager. Time is all filled.

—Sydney Rosenfeld's Own Opera company is announced to open on Sept. 14 "Three distinct and strikingly humorous novelties" are announced by the impresario.

—Louis M. Houseman, for some time a composer on THE MIRROR, has been appointed to a position in the box office of the Vine Street Opera House, Cincinnati.

—Joseph Wheelock has been engaged to support Clara Morris for a season of five weeks, at the end of which George Clarke will join the company if his health permits.

—Fred, Brady, who represents J. M. Hill in Buffalo, was in the city on Sunday and Monday. He returned to look after A Moral Crime, which opens there on August 31.

—Harry Brown and the Excelsior Folly company go to Philadelphia on Monday next to rehearse for a week before opening at the Chestnut Street Opera House on Sept. 7.

—Louise Dickson and her daughter Olive Berkeley have returned to town from the country. The child is entirely recovered in health. She has not signed for next season.

—Bijou Fernandez has been engaged to play the part of Little Hortense in Bartley Campbell's Paquita, which is to be produced at the Fourteenth Street Theatre next Monday night.

—J. E. Nelson, at present playing the Spider in The Silver King, will appear in the title role of Burr Oaks next season with the Western company under the management of Mr. Lawson.

—H. S. Taylor has leased the offices now occupied by the Forbes Lithograph Company, at No. 33 East Fourteenth street, for a year, and intends remaining in this city permanently.

—The many friends in the East of Charley Hall will be pleased to hear that he has, in a short time, made a brilliant reputation as manager of the Bush Street Theatre, San Francisco.

—Manager P. H. Sullivan announces that everything is new at his Renovo (Pa.) Opera House, and that he has the only place of amusement in the town. The house seats 1,800.

—The alterations being made at the Third Avenue Theatre by J. M. Hill are being rapidly pushed forward and East-siders will hardly recognize the house when it opens on Sept. 7.

—Signor C. Torriani has been engaged as musical conductor of the Shackford Opera company, in the place of Alexander Spencer, whose engagement at Atlantic City prevented his going.

—Campbell's Dramatic company opened in Norway, Me., on August 20, presenting The Three Guardsmen. Ten standard dramas constitute the repertoire. Harry Chapman is the manager.

—James H. Wallick proposes to produce The Cattle King during the season of '86-'87. Rial and Rankin have a play with the same title in stock at the California Theatre, San Francisco.

—Dora Wiley and Richard Golden arrived in the city the latter part of last week, their operatic season having closed disastrously in Albany: Mr. and Mrs. Golden will probably reorganize.

—G. H. Leonard has been engaged to support Mme. Janish at the Madison Square Theatre. He is also considering an offer to be leading support of Lester Wallack on the latter's starring tour.

—Jack Huntley has added the business of life-saving to that of keeping a popular professional hotel at Mamaroneck. Last Saturday night he rescued two men from drowning in the harbor near his place.

—The Carrollton, formerly the Garden Hotel, at Providence, R. I., offers special rates to the profession. It is convenient to theatres, and is conducted on both the American and the European plan.

—John Maloney wishes to say that he will star in A Clerk's Crime, not The Clerk's Crime. So slight a favor can easily be granted to Mr. Maloney, and the change is made from the definite to the indefinite.

—Edwin Arden's company engaged for Eagle's Nest includes Gerlie Blanchard, Mollie Bernard, Emily Spencer, G. S. Fleming, Alfred Beverly, Charles Siebert, Horace James, F. Leiden and Mark Hosmer.

—The season on Kentucky, with Harry Colton as the star, opens at Chicago on Sept. 14, under J. H. Hazleton's management. Among the company already engaged are Ada Melville, Charles Tremaine and Gibbs Morgan.

—Sol Smith Russell is meeting with great success in his new comedy, Felix McKusick, written for him by J. E. Brown. In the title role Mr. Russell presents a new character to the stage—another of his quaint conceptions.

—Sadie Scanlan, sister of W. J. Scanlan, has been studying for the operatic stage for the last three years. She will make her debut at the Academy of Music, Buffalo, N. Y., Sept. 7, under the management of Ariel N. Barney.

—In the cast of Nordeck, at the Grand Opera House, Brooklyn, on August 29, will be Frank Mayo, Edwin Mayo, James H. Taylor, F. F. Mackey, George F. Devere, J. E. Furlong, F. Murdock, Kathryn Kidder and Emmie Wilmot.

—The Favette waltzes, by A. D. Cammeyer, which are to be given as complimentary souvenirs at the performances of Miss Clayton's play throughout the country, have been published. They are models of photo-gravure work.

—Messrs. Rawson, Hill and Day have undertaken the management of Lizzie May Ulmer, who will continue to star in Dad's Girl, written for her by E. J. Swartz. The opening date, which is in the near future, is not yet announced.

—Ian Robertson is unfortunate in having his front name so frequently spelled in the newspapers as "Dan." Many instances could be mentioned where actors with peculiar stage names meet with the fate of the military gentleman mentioned in the war despatches.

—The company engaged to support Mary Anderson for the English provinces and American tour includes Forbes Robertson, F. H. Macklin, Henry Vernon, Arthur Lewis, James Taylor, Sidney Hayes, Joseph Wilson, Mrs. Bethington, Mrs. Macklin and Zeffie Tilbury.

—The happy family at the Casino, consisting of the pig, the geese, the doves, etc., have all had to be changed since the first night of the opera, owing to the fact that their good living made them both too stout and too independent.

—The Latour Dramatic company, with John S. Lindsay as the star, began its season at Susquehanna, Pa., on August 24. It numbers fourteen people, and plays at regular prices. Mary Breyer and Fannie G. Bernard are with the company.

—Katherine Rogers has engaged for her company the following: Myron Leffingwell, Louis M. Carpenter, M. A. Lynch, Fred C. Hoey, W. M. Humphries, L. A. Graham, Clara Searle, Elizabeth Andrews, Kate Florence and Lillian Florence.

—The biennial session of the State Legislature is held at Jackson, Miss., this winter. It a city of 7,500, which will be largely increased by a floating population. The Robinson Opera House will cater to theatre-goers, and attractions are wanted.

—Among the operas to be produced at the Thalia Theatre early in the regular season, which begins about Oct. 1, are *Cisbaltia's "Fliegstin im Florenz"* and Strauss' *Gypsy Baron*. Manager Amberg is expected to leave Berlin for America this week.

—John Rickaby returned to the city last week, after a short sojourn in the White Mountains. He informed a *MIRROR* reporter that Bronson Howard would certainly finish Helen Dauvray's play in time for her to open about the middle of November.

—In Louis XI., which Mr. Sheridan will make a specialty this season, will be over a hundred richly costumed supernumeraries and a special chorus to sing the glees incidental to the play. The scenery, drapings and appointments for the production are now being made.

—Dominick Murray's company includes Edith Crolius, Felicia Gray, John J. Duff, Mr. Hendricks, Mr. Digiam, George Gray, J. A. Mellon and Misses Rand and Muzio. Arden Smith continues as business manager. The season opens at the Mount Morris Theatre on Oct. 5.

—Signor Perugini will probably leave Europe about Sept. 10. As William Carleton does not leave the company giving Nanon at the Casino to go out with his own organization until Oct. 3, Signor Perugini will thus have considerable time for rehearsals of the part of the Marquis.

—Gus Pennoyer writes from his quiet home in Philadelphia that he will represent Lillian Russell's business interests this season. Mr. Pennoyer was most loyal to Lotta's interests last season, and many of his friends will be surprised to hear that he was not re-engaged by that little lady.

—C. M. Roblee, with M. B. Curtis last season, has arranged to manage Sam B. Villa's *Over the Garden Wall* company No. 1. Edwin R. Ryan, formerly of Murray and Ryan, has been engaged to play George S. Knight's part, while Master Barney has been secured to enact *Our Bridget*.

—George W. Farren will manage Louise Rial this season. Will S. Marion, of the distinguished South Carolina family, and who is the author of *Louise Rial's* play, *Lore* and *Reason*, will arrive in the city on August 31. Laura A. Bigger, who is identified with the tour, is at Cape May.

—Springfield, Mass., is well represented in minstrelsy. J. M. Norcross is interlocutor for Haverly. Charles Goodyear is an end-man with Barlow and Wilson. Donnelly and Markham go with H. Henry, P. H. Healey with Heywood's Mastodons, and Alfred Sanders with Lester and Allen.

—Ada Gray's company will include Clarence Heritage, A. C. Chipman, John R. Furlong, Charles Kidder, Edith Alisworth, Anna Bishop and Ida Lewis. Rehearsals of *East Lynne* began yesterday. Miss Gray's new play, *Hortense*, by A. C. Chipman, will not be produced for the present.

—The Thalia Opera company will begin its season on Oct. 5 at Colonel Sina's Park Theatre, Brooklyn. The organization will comprise the following: Fil. F. Raberg, Max Lubbe, Emmie Meffert, Johanna Schatz, Conrad Junker, Ed. Elsbach, William Frank, Bernhard Raak and Gustave Adolf.

—A great many comedy companies are booked at the Boston Theatre this season. Manager Tompkins thus departs from his usual custom of presenting a good deal of the spectacular during the season. He believes that at present interest in spectacles is at a low ebb and will not revive for some time.

—Burton Adams and his wife (Alice Baldwin), who two years ago retired from the stage to accept a partnership in the Grand Hotel at Point Clear, Ala., have been forced to the wall by the defection of their partner, E. B. Goulet, late President of the Alabama and Citizens' Insurance Companies of Mobile.

—The new faces that will be seen in Ed. Harrigan's play of *Old Lavender* next Monday night include those of some very clever people. They are Dan Collier, Henry Weaver, Jr., E. A. Eberle, Stella Boniface, Amy Lee and Arthur C. Moreland. All of the dancing will be under the supervision of M. J. Bradley.

—N. C. Goodwin's support in *The Skating-Rink* will include Henry V. Donnelly, James B. Radcliff, Edward F. Goodwin, Major Newell, Frank Morse, H. B. Greene, Daisy Murdock, Hattie Schell, May Uart and the Fletcher Trio. Frank W. Sanger, manager; G. W. Floyd, acting; George J. Appleton, treasurer.

—H. S. Hewitt has during the Summer written a number of new songs which Annie Pixley will render in her forthcoming tour. Among them are "The Handsome Boy in Line," "True Blue," "I'm Not That Kind of a Girl," "Sue in M'ias" and "C'est tout a fait Francaise, Oui, Oui!" ("It's quite French, you know.")

—In Dillon, Montana, a new opera house was recently opened by the Blanche Curtiss. Only a Farmer's Daughter company. The house was crowded, although the lowest price of admission was one dollar. The theatre has been secured by Manager Maguire, of Butte City, who has arranged to control others and establish a circuit.

—A new version of *Polly*, with dialogue and additional lyrics by Fred. Lyster, will be the opening opera of the Hess-Solomon Comic Opera company, beginning in Chicago, Sept. 14. In October will be produced, for the first time, a new and original comic opera, with music by Edward Solomon and text by Fred. Lyster, called *The Willow Pattern*. The subject-matter is the romantic Chinese love-story so dramatically depicted on that well-known piece of table furniture.

—On Saturday evening, the Lee Avenue Academy of Music, Newburg, Meadors, Berger and Price, opened the doors of their house to the public reception. During the Summer the theatre has been newly carpeted and upholstered, and painted and painted throughout. The show will open on Sept. 14 with Estelle Carey as Iphigene.

—Bertie Damon, who goes with Edward's Clerk company, in a subordinate part, is spending the Summer with her parents at her home in Newton. Miss Damon is the daughter of Charles Damon, a very prominent and wealthy local manufacturer of Brockton, Mass., and will be accompanied on the forthcoming tour by her grandmother.

—The cast for the production of "The Mikado" at McNeill's Opera House, Philadelphia, Oct. 5, is as follows: Ko-ko, Digby Bell; Umu-Yum, Bertha Ricci; Katisha, Emma Joyce-Bell; Posh-Grah, Charles Fawcett; The Mikado, E. S. Pratt; Pitti-Sing, Jennie Palmer; Keep-Bo, Nellie McCarter; and Pin-Tuck, Harry Dungan. The Nanki-Poo has not yet been secured.

—Rehearsals of Anselma Janish's play, are begun yesterday at the Madison Square theatre. The following is the company already engaged: Henry Miller, W. J. Ferguson, Henry Piscus, Max Freeman, Samuel Itchenam, John G. McDonald, C. H. Leonard, Leslie Edmunds, Herbert Millward, Gabrielle Sauld, Nettie Abbott, Jenny Karner and Genevieve Ingersoll.

—The season of Kelly and Mason's Kalamazoo, The Tigers, will open on September 10 at the management of Ariel M. Baskin. Rehearsals were begun on Monday. Among the people engaged are Lena Morrell, John Moore, Sadie Scanlan, William Callaghan, Edna Foy, Frank Lewis and Harry Kane. Charles Connolly will be leader of the orchestra, while George W. Hatch will act as stage manager.

—Messrs Chapman and Sellers intend to introduce a novelty this season in connection with Her Alonement. At each performance there will be a prize drill for a silk hat to be awarded to the best company participating in the contest. The decisions will be rendered by referees chosen by the captain of the two companies. Arrangements for these drills have been made with "crush" organizations in New York, Philadelphia and other large cities. Messrs. Chapman and Sellers expect to duplicate the exceptional success Her Alonement met with on its last tour.

—Lester and Allen, who have been making George Lester, have gone to Cincinnati to present at the Sullivan place, a new variety match which takes place every week. They have offered to give \$100,000 to John L., but have failed to get him to accept John L. defeat. Mr. Lester, however, defeated Paddy Ryan, on August 1st, and predict that the theatre will still stand enough to hold the audience who will want to see the Boston man in his dramatic costume with Lester and Allen's music.

—"Let me give you a note," said Mrs. W. Port of Baltimore to The Herald. "There is not a dollar in The Herald's hands of yours yet. There is nothing in it. I produced my opera at my Academy of Music, and was paid with a good deal of money. It is now being produced at the University of Maryland. Bocaccio drew the program week. Our new house in Washington on Monday night. The opera is sold at far less than we expected. All the houses have no functions and they are all crowded. We make it popular in the country." Port says.

—Manager Gustave Ambury, of the Theatre, has engaged the following people for the coming season: Mrs. Warrent-Hopkins, soprano; Mrs. Hirsch, contralto; Miss Selwyn, mezzo-soprano; Miss Breman, alto; Miss Grosvenor, and Miss Maxwell, soubrette; of Berlin, Mr. Robinson, baritone, of the Berlin Court Opera House; Mr. Arnold, tenor buffo of Prague; Mr. Schmitt, second baritone, of Rotterdam; Mr. Wagner, bass, of Rotterdam; Mr. Kroner, tenor, of Frankfurt-on-the-Main; and Mr. Jensen, bass-buffo, of Cologne. Miss Ralston and Max Lubz, of the old company, have been engaged.

—The many friends of Ivy Kiel were immensely surprised to meet him on the Boston last week. As he secured quite a number of American successes since his arrival. "Early in the Winter," said Mr. Kiel, "we will present Admiral Porter's romantic drama, Afloat. Founded on the Admiral's celebrated novel of the same name. Mr. Rankin won all his rights to the drama, and when it is produced it will be under Admiral Porter's personal direction. He has promised Mr. Rankin to travel out to California and assist in the presentation. Mr. Rankin and I absolutely and entirely control the California Theatre."

—Lotta and her mother arrived in the city from Sharon, Mass., on Monday. The little comedienne is busy with rehearsals. Her full company will include Frank Carlisle, Philip Anderson, Charles Bradshaw, Bertie Cook, John Stewart, J. Mahoney, Herbert Adams, Miss Eaton, Miss Hackett, Miss Jerome and Miss Shipper. The repertoire will consist of Nitouche, Little Nell, which has been rewritten for her by Charles Dickens, Jr.; The Little Detective and a new play, by E. K. Kidder, called Mischiefs. The little lady's voice has improved wonderfully. She has had an elegant banjo presented to her, and will play it during the season. Next Summer she will probably visit England with a party of friends.

—The full company to support Mr. and Mrs. George S. Knight, who open at the Globe Theatre, Boston, on Sept. 7, comprises John Rice, Maurice Heppard, Albert Morrell, George W. Monroe, Mrs. Barker, Ruth Worrell, and Mamie Sutton, Mary Barlett and Agnes Hall. The last named are the three new characters introduced into the play. They are supposed to be infants, three and five years old, and dress accordingly. Barely new music has been introduced into the play, which is to be seen at the Fifth Avenue Theatre early in the season. Frank W. Paul has been re-engaged as manager.

—Harry Clifton, formerly of the Madison Square Theatre, is stated to be one of, if not the quickest, devourers of stage lines that this generation knows of. On Saturday evening last he was suddenly called upon to play the part of Sir Clement Huntingford in The World Is Twenty-three Hours He was ready for rehearsal. On Monday night he was interviewed. At the last moment, however, Harris was given the part, although Clifton was liberally paid for his services. On another occasion he committed himself to a role in The Strangers, while on a tour through New England towns to Boston. The night he missed but three casts.

THE NEW YORK MIRROR.

Having's Minstrels have a return date at the Tabor. Their theatricals are quiet on the circuit. Brittle Silver is the next attraction.

Charles H. Yale, the Devil's Auctioneer, was not in the cast of Zana. The story of Miles Standish's courtship has been embodied in the opera of Priscilla, written by Stanley Wood of Denver, the author of Brittle Silver, Spanish Dollars, etc. In point of plot it does not begin to compare with Mr. Wood's other operas, although there are several very beautiful passages. On the whole, however, it is a clever little opera and will be a pleasing finale to the season of Brittle Silver, which is to begin at the Tabor Opera House on the 31st.

The quality of this small singing play is champagne-like; merriment and jest bubble over in all its pages, and the sweet laughter of girls is heard in the lines. Then, too, there are the ruddy officers and the savage struts which run through the conversation of the Indian Chieftain, whose captives the white become in the second act.

"The plot hinges upon Miles Standish's love for the Puritan maiden, and his inability to express it. Captain Standish expresses the state of his love affair to John Alden in this wise:

"Now I can march up to a fortress, and summon the place to surrender, and to a woman with such a proposal I dare not."

But I'm not afraid of shot from the mouth of a cannon. But of a thundering "No!" point blank from the mouth of a woman.

"I am afraid and I confess it."

"John Alden has no soner arrived from England, and engaged as private secretary to Miles Standish than he is pressed into service in the way of making Miles Standish's love for the Puritan maiden, and his inability to express it. Captain Standish expresses the state of his love affair to John Alden in this wise:

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"Now I can march up to a fortress, and summon the place to surrender, and to a woman with such a proposal I dare not."

But I'm not afraid of shot from the mouth of a cannon. But of a thundering "No!" point blank from the mouth of a woman.

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fair co, in a very mediocre presentation of Monte Cristo. The Book co. has filled the last week's theatre dissolved and, during the week of 24th they will reorganize and appear next at Toledo, O., on the 25th.

Several of those people who had been duped by the management of the Pearl Marvin co. are still here. The very few rehearsals did not prepare them for successful careers as full-fledged tragedians. Miss Marvin did not leave her address when she skipped out for a short season.

Charles H. Day, of the Van Amburgh shows, was here 20th and 21st. Their date here is Sept. 10. Mr. Day says that their show has had a fair season and will run a little good luck before it closes.

Col. Milliken will probably take a Tex trip with the Lucette co. in September and October, notwithstanding he has opened up in the Nutmeg district.

As reported by wire last week, Mrs. Annie Fox, English, wife of W. E. English, who jumped out of her marriage to Mr. English had been quite prominent in the profession. Had been the leading juvenile in the stock at the Chestnut Street Philadelphia during the season of 1897-98. For several years she had been a sufferer, and for a long time it had been known that she could not recover; but her death was a sad blow to her husband and friends. The local Lodge of Elks assisted at the funeral, and their floral tribute was very expressive.

Will O. Wheeler was here 20th, on a short jump from Frisco to New York. He had some arrangements to make regarding the production of the Capital Prize, and as soon as he can will return to the Golden Gate, where the Grocery is having a good run.

For two months not a bit of show paper has "stopped" to keep the wind away from any of the dead walls in town, and the sight of a Hollywood twenty-eight sheet in colors is refreshing indeed.

The Terre Haute Opera House is in the Dickson's Indiana Circuit and George A. Dickson has been on the road superintending repairs on the various houses.

Edwin Brown's co. is booked at English's for the week of 7th. Strangers of Paris follows 14th; Black Crook, (Allen's) at the 20th, 24th, week, and the Sid C. France Jesse James co. for week of 21st.

KOKOMO. Opera House (H. E. Henderson, manager). The benefit to our musical world, Miss June Reed, 10th, was the most complimentary entertainment in the way of attendance and character of the audience ever given in this city. The house was packed with the elite of the town to render a merited but tardy tribute to one who is destined to become the legitimate successor of Camilla Urso.

Miss Reed has been a pupil for several years of Professor Jacob Bloom, who is director of the Cincinnati Conservatory of Music, and who, together with his wife, and Blanche Noteman of Toledo, O., assisted Miss Reed on the occasion. The fair benefactor surprised even her most intimate friends by her marvelous playing, and scored a great triumph. Her rendition of Leonore's "Souvenir de Bado" brought tears to many eyes. The world is full of musicians who can awaken the plaudits of the dilettanti, but there are few who go beyond this and arouse the enthusiasm of the learned and the unlearned alike by that inexplicable touch which makes the whole world kin. This is the distinguishing mark of true genius, which art alone can never reach, and this Miss Reed possesses in a most remarkable degree.

The regular musical season will open Sept. 14. Fair week, with Riley's Dramatic comb.

Manager Henderson numbers among his bookings for next season many of the best attractions, among which are Khea, Jacques Kruger, and the Frenchman, Moore, Over the Garden Wall, Black Flag and Fred. Ward.

WABASH. Haastro's Opera House (Aif. Haastro, manager). Katie Putnam will open our season Sept. 8 to 12 (County Fair).

IOWA. DES MOINES. Foster's Opera House (William Foster, manager). Fall season opened 20th. Louise Aldrich's co. played in His Power to good house. The appearance of Aldrich who appeared in the leading role, was greeted by an enthusiastic outburst of applause. Her support is quite strong. Dora Goldwaite and E. J. Buckley were well received. My Partner was played 21st. The next attraction at Foster's will be during State Fair week, opening Sept. 1. Grand Opera House, Des Moines, will open Sept. 1. Grand Opera House (H. W. Moore, manager). Lida Gardner's Female Mastodons, begin the season 18th and 19th with a burlesque, Muldoon's Picnic was presented 20th. Attendance light.

OSKAHOOSA. Masonic Opera House (G. K. Beecher, manager). Hildebrand gave his lecture on "Prison Life" 21st, to a good-sized audience. Repeated the lecture 22d, to a full house.

WASHINGTON. Forepaugh's Circus, 20th, and had his canvas filled in the afternoon and half filled at the evening performance. Very good satisfaction.

Item: The new Opera House is progressing finely.

CEDAR FALLS. Opera House (C. H. Brown, manager). Carl A. Gardner came, 10th, in the new play, "The Peddler." Big house, although it was warm. His support is good and the piece was well put on. Mortimer and Weaver Sept. 7; Patti Rosa, Oct. 1.

KEOKUK. Gibbon's Opera House. O. Hildebrand gave two interesting lectures on "Prison Life," 14th and 15th, to large and well-pleased audiences. Prices, fifteen and twenty-five and thirty-five cents.

Keokuk Opera House. Lida Gardner's Female Mastodons, begin the season 18th and 19th with a burlesque, Muldoon's Picnic was presented 20th. Attendance light.

ARENA: Forepaugh's Circus, Sept. 7.

LOUISVILLE. The Grand presented the best co. since its reopening, for the week of 17th. The swinging first-part was tastefully arranged, and the singing was good. "Papa's Baby Boy" by Ada Holmes, particularly so. In the olio were Campbell and Nibbe, Sheehan and Holmes, Kitty Reynolds, Billy Maloney and Mabel Gray, Louise Murio, Frank Lester and the Abbe's gymnasts. The performance concluded with Sheehan's sketch, Yes, My Dear. A new co., 24th.

I. H. Friedlander is back from Chicago. The opening attraction at the Masonic will probably be The Black Hussar.

Manager Revell is passing the time quietly superintending the alterations at the Museum. He expects great things of the coming season.

Virginia Orcher is here on visit to her mother. With her beautiful child she is a conspicuous figure on the Third avenue drive.

Gene Elrod has returned from Saratoga. Before long he will go again into the box-office at Macaulay's and play his modest part in forcing the picture of which the window will be the frame.

The Old Kentucky House season opens in Philadelphia early in October. Marc Klaw announces a very big co. on support of the bill-boards profusely covered with patent medicine cuts. The bill-boards are other names, Marjorie Bonner, Mrs. E. L. Davenport, Frank Weston, Harry Davenport, Mason Mitchell, H. A. Thompson and Florence Field, of this city, a most promising young actress.

Louise Murio at the Grand is the best serio-comic in the business. Her acts are new, her costumes are new. She has a beautiful figure and her voice is pure and strong. She sang "The Honey Blue Flag" in doing her turn. This was the first time the old song had been sung in public here in years. It was given along with "The Star-Spangled Banner," and both were received with much applause. The lady seemed to think an apology necessary for bringing to the stage a song of such an olden time. Her act closed with a realistic emblem of the Bartholdi Statue. The unexcelled electric lighting arrangements in the house made it possible for this portion of the entertainment to be made very effective.

The new season is almost upon us, and from all indications it will be a good one. Macaulay's will be in the lead with a booking of the celebrated Chicago co. Barrett, Jefferson, Lotis, Robson and Craze, Booth (probably), the Madison Square players, the McCulloughs, the Mikados, etc. The Masonic, under the Whallens' management, will present first-class attractions at cheap prices. Fifty cents to the lower floor, twenty-five cents to the balcony. The Museum will, as announced last week, have excellent attractions, and will play a strong part in the fight for public patronage. There will also be the Grand and the Grand Central, where good straight variety shows will be given. These opportunities offered by the numerous regular houses and the additional halls, where lectures, etc., may be given, one need not suffer for amusement during the coming Winter.

MASSACHUSETTS. FALL RIVER. After an absence of two months THE MIRROR scribe returned to town one day last week, and the first thing that attracted his eye was the bill-boards profusely covered with patent medicine cuts. If the bill-poster is not a rich man then one more Summer's work ought to make him such. The cry of the printing firms should cease about managers not having as costly pace this season as the patent medicine men making up the loss. For the first time in a number of years the coming season does not open until September. Jennie

Yeamans in The Parlor Match appears 1st. T. P. W. 10th. B. Polk in Mixed Pickles, 5th; The Loretta, 12th.

Post 46, G. A. R., of this city, will give a carnival at the old Forest Hill Gardens, Friday 28th; George Milbank, an old manager of the Gardens, and who will have charge of the Musical Museum in Baltimore the coming season, will manage the affair. C. H. Smith, ex-manager of the Academy, will assist. Will Bonny, of this city, has charge of the advertising.

The Academy of Music will be the only place of amusement in this city of 55,000 people this season, if I except a dilapidated skating-rink that was open but one night a week the last season, and will do no better if it opens at all this Fall.

NEW BEDFORD. Opera House (J. C. Oney, manager). The Standard English Opera co., under the management of J. F. Burrill, appeared 20th, 21st and 22d, giving two performances, including a Saturday matinee. The co. which ended its season here, included Percy Cooper, J. G. Peck, Thomas J. Christie, Horace Janney, and a strong chorus. Fanny Wentworth, Zellula Evans and a strong chorus. Fanny Wentworth was given first night and Miss Evans sang and acted her way straight into the hearts of the audience. For several years she had been a sufferer, and for a long time it had been known that she could not recover; but her death was a sad blow to her husband and friends. The local Lodge of Elks assisted at the funeral, and their floral tribute was very expressive.

Some. A. J. Hubbard as Beppo dislayed one of the finest bass voices ever heard here. Giacomo and Beppo are supposed to supply the comedy element, but they were obliged to take a rest when the comedy element, Mr. Christy who undertook to play Lorenzo. His struggles to look dignified while making vain attempts to keep his scabbard from flooring him were highly amusing and ludicrous. His failure to render the notes of his songs was attributed to having swallowed a toothpick or perhaps a box of those useful but indigestible articles, the opera as a whole was excellently done, and called for great applause. Martha was also well received.

The following night, although Mr. Christy's legs were again a serious drawback, Miss Evans' singing of "The Last Rose of Summer" was charmingly sweet. Samson and La Fille du Roi were well received and ended in good style. In the evening The Boston Girl was the least attractive, and was the most slightly given of the four performances. Mr. Christy's singing of "The Last Rose of Summer" was charmingly sweet. Samson and La Fille du Roi were well received and ended in good style. In the evening The Boston Girl was the least attractive, and was the most slightly given of the four performances. Mr. Christy's singing of "The Last Rose of Summer" was charmingly sweet. Samson and La Fille du Roi were well received and ended in good style. In the evening The Boston Girl was the least attractive, and was the most slightly given of the four performances. Mr. Christy's singing of "The Last Rose of Summer" was charmingly sweet. Samson and La Fille du Roi were well received and ended in good style. 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The Usher.



Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Collaboration may be a good thing; indeed, several well-known firms of playwrights have found it so on the other side of the herring-pond, particularly in the construction of those blasted British melodramas that frighten the women into hysterics and curdle the blood of the gallery-god. But few American dramatists have prospered in the dual line, and possibly nobody has conceived a holier horror of the collaborative plan than David Belasco. He has permitted aspiring managers and associates on several occasions to take a hand with him in the making of plays, and in every case the result has proved unprofitable to him. He has at length determined on a change of base. Hereafter every piece that leaves his workshop will bear no imprint save that of his own handiwork. He has several plays on the stocks, all of which he believes to be as good, if not better than anything he has yet given to the public. Belasco has been seldom seen in his old haunts of late; haggard cheeks show plainly that he is burning the midnight Consolidated.

Mason Mitchell is kept busy relating to his friends the circumstances of his Canadian scout life and assuring multitudes of friends that it was not he but another fellow who fell in the wilderness. The report arose from the identity of another scout who was slain while on a mission in Mitchell's company being mistaken with that of the actor. The latter had several exciting adventures with the Indians, and he carries a scar from a buckshot wound as a memento of a ride for life which narrowly escaped ending tragically.

When Bartley Campbell reached New York recently after a visit to Europe, he was interviewed by several reporters after the customary fashion. In the course of his remarks Mr. Campbell took occasion to say that he had had some negotiations in Paris for a play by Sardou, with the intention of producing it at the Fourteenth Street. This statement was pronounced false by several journals. The other day, meeting the dramatist, I asked him for the particulars.

"What I said to the interviewer," he replied, "was perfectly true, and I reiterate it now. My negotiations were not with M. Sardou personally, my engagements rendering it impossible to appoint a meeting with him; but I did carry on negotiations with his agent, the Secretary of the French Authors' Society. That my offer fell through is not the point. What I want to emphasize is that the people who denied my assertion were the falsifiers, not your humble servant!"

Emma Howson will not be seen in conjunction with her brother John this season, as originally intended. Her part in Putting on Style has been given to Louise Lester. The reason for this is that Miss Howson will, in a few weeks, wed a Brooklyn gentleman of means and social distinction, and she will resign stage work entirely hereafter.

The Fund's Registry Bureau is rapidly progressing. Several hundreds of names have already been enrolled and each day swells the number. Assistant Secretary Baker informs me that quite a number of engagements have been brought about through this medium, although the work of the Executive Committee is by no means completed. I will state here for the benefit of all concerned, that the Register is at all times open for the inspection of managers looking for actors, whether they be members of the Fund or not. Professionals will promote the work by following the example of a number who refer all managerial inquiries to the Register for information concerning themselves.

Comparisons are generously odious, and the comparison of the Yum-Yums of the various Mikados would be particularly so to the recent performers of the part. Perhaps some such delicate reason has prompted our sapient critics to ignore the great hit made by Alice Harrison, the creator of the role in this city, when dwelling upon the representations of the Jap maiden at the Fifth Avenue and Standard. Both doubtless have their merits, but beside the Yum-Yum of clever Miss Harrison the others pale. Her illustration of the Japanese characteristics in facial expression, walk and gesture were simply marvellous. Indeed, so naturally did she picture the ward of Ko-Ko

that a number of Japanese people residing in this city wrote to her thanking her for the fidelity with which she acted the character, and asserting that it was the first time they had seen their country-people represented on the stage other than as caricatures. I wish my space this week were less limited, for I should like to allude more extensively to the merits of Miss Harrison's remarkable performance, but that is an act of justice I must defer for a less crowded issue of THE MIRROR.

The Agencies.

Fresh victims of the Agency sharks are continually being heard from. An actor, who has played Romeo to Adelaide Neilson, Ada Cavendish and others, went to an uptown Agency to negotiate for the part in Miss Moore's production. He was told that the manager who was engaging the company had gone, but if he would call the next day they would introduce him. At the time appointed the actor was there, and after waiting some time he saw four actors come from the inner office. These, the Agent told him, had been engaged for the parts of Romeo, Mercutio, Friar Lawrence and the Apothecary; therefore the Agent was sorry he could do nothing for him just then. When the full company was made known by means of advertisements, it was seen that not one of the four gentlemen who had been said by the Agent to have been engaged, was in the cast. Shortly after this circumstance the same actor was standing on the Square, when a manager came up to him and offered him leading business in a road company. He accepted, and was told to go to an Agency to sign the contract, which he did. In a few days he had a bill sent him for a large amount for securing him an engagement. He says the agents had never spoken to him on the subject or he to them.

In giving his opinion on the movement being made by the Actors' Fund, the actor said: "I think that it is a grand idea, and one that every actor will be grateful to THE MIRROR for agitating. Nothing can be simpler or of more benefit to the actor and manager, and I am sure it will be a success. Nearly all the actors I am acquainted with have sent in their names to the Fund, and those that have not are going to do so."

Benjamin Tuthill, manager of Ida Mülle, relates an experience which he and that charming little soubrette had with a firm of agents up-town.

"Miss Clayton was engaging her company to play in Favette at the Union Square," said Mr. Tuthill, "and the people were being negotiated through an Agency. Miss Clayton had an interview with Miss Mülle, and she was very desirous of securing her services. But our terms were too high to meet Miss Clayton's views, and somebody else was secured for the part of the Tiger, Favette. A few days afterward, however, we received a visit from Mr. Durant, who said that he would be able to give Miss Mülle the part if she could accept it. These negotiations, mark you, were separate and distinct from those previously had with Miss Clayton. Finally, Mr. Durant consented to pay the salary demanded—which was a liberal one—and he signed the contract for a three weeks' engagement with Miss Mülle. After the first week had expired a bill was received from the Agents for the usual commission. They were owed nothing. They had performed no services. The engagement had been perfected without their assistance or previous knowledge. I advised Miss Mülle to refuse to be imposed upon, and she told the Agents that she wouldn't pay the bill. And she hasn't paid it up to the present time and don't intend to. The Agents have tried to get even, I believe, by pretending they were ignorant of her address. But I don't care about that. I have no favors to ask of them, and I'm not afraid to have you use my name in this connection. You might say, by the way, that my wife and I are stopping at the Winthrop House, Ocean Spray. As we are our own dramatic agents, anybody who desires to negotiate with us can address us there."

Much more testimony to the worthlessness and chicanery of the Agents has been gathered. Through pressure on our columns the bulk of it must be held for publication in our next issue.

Miss Bigelow's Western Trip.

"I've had a most delightful Summer trip," said Sadie Bigelow to a MIRROR reporter. Miss Bigelow's face and vivacious spirits betokened that her lines had not fallen in unpleasant places recently; nor had the shadow of her willowy figure become any less.

"And what was the scope and circumstance of the trip?" asked the reporter.

"Beyond the Rocky Mountains with Charles Frohman's company. The magnificence of the scenery was recompense for any little discomforts out in the wilds of Montana. Don't look bored when I tell you that the cowboys swooped down upon us. It was a simon-pure swoop, and came down upon us in July, between Miles City and Helena. A burned bridge delayed the train twelve hours. 'Twas said the cowboys destroyed the bridge to delay the train for a lark. Some of the ladies were much frightened when they took possession of the train. I didn't feel a bit afraid. We fed them from our dining-car, and they made us all sing and dance. The conductor demurred, but a well-directed bullet

tore off the heel of his boot and he gave in. The last to be called upon for a song was a young lady of the company. She burst into tears. We consoled her, and persuaded her to recall a verse of something she had heard her grandmother sing. Her vocalism was so bad that the cowboys scampered off at the first few notes. On August 16 we visited the Yellowstone Park. I could hardly realize that our country possessed a region of such sublime scenic grandeur."

"How did you find the theatres, the audiences and the climate?"

"There are some very queer theatres in Montana—as queer as the names of the places. At Billings we played in a school-house. The dressing-rooms are very primitive. At Butte City, although the days were hot, we had fires in the dressing-rooms. The curtain does not rise until nine o'clock. As a rule, the audiences are well-behaved. I made quite a success as Fuchsia Leach, the American Girl, in Moths. Sometimes when I delivered the line, 'We lynch men in our country for that,' the rougher element in the audience would cry out, 'Bully for you!' 'That's the talk!' and so on. My other roles were Countess Zicka, in Diplomacy, and Nora Desmond, in Esmeralda. On the way from Helena to Detroit it seemed as if everybody on the train knew me. I received many flattering compliments and my journey was made pleasant in many ways. After I have settled for the season I shall visit friends in the country."

Manager Miner's Speculations.

"Am I going to take The Mikado out on the road?" said Harry Miner the other day, echoing the words of a MIRROR representative. "Yes, sir; I am. I consider The Mikado a free piece of property that anyone may do, and that I am not the only one of that opinion can be evidenced in the fact that I have received offers of fully—well, almost a dozen orchestras of the score. I have already got time booked in all the big cities, and shall go right from the Union Square Theatre on the road, though just where I open on next Monday I cannot tell you, for fear it would put the others on my track. The company will be the same, except that we will not have Alice Harrison and Roland Reed."

"But what's going to be the greatest hit of them all is Caught On, which will be produced at the Union Square on Monday night. There will be three great scenes in it—one of them, as you know, the skating carnival, where a number of young ladies on rollers will be introduced; a scene representing Macy's dry-goods store, and another depicting Adams' Express office on lower Broadway. A. L. Phillips, too, is certain to make a big-bit in the piece. He gives an impersonation of Irving that is said to beat Dixey's. From the Union Square the play will go to the Walnut Street Theatre, Philadelphia, opening Sept. 7; then to Brooklyn and Boston and back here, where it opens at the Grand Opera House."

Walter Reynolds' Return.

Walter Reynolds has just returned from a business trip to England, looking the picture of health. In an interview with a MIRROR reporter, he said:

"The object of my visit was to produce my new play, A Mother's Sin, somewhere in England. I remained in England just three weeks, and the play was successfully produced just eight days after my arrival, at the Elephant and Castle Theatre, London. It was the greatest success of all my dramatic works, and I have written fifteen plays. A number of managers were after it, and I chose from among them Walter Hatton, manager of the Theatre Royal, Edinburgh. Next to Cecil Beryl, he is the most prominent manager in Great Britain. My play was announced for but one night, for copyright purposes, and it displaced the reigning bill and ran the whole week. Mr. Hatton strongly urged me to remain in England, but my contract with Colonel W. E. Sinn prevented. He has arranged to begin the English tour in London in April next. I have arranged with Colonel Sinn for its American production, and he is already at work on the preparations."

"An incident of the first night of A Mother's Sin is worth relating. A woman, evidently the well-to-do wife of a shopkeeper, sat near me. She applauded vigorously. Unable to restrain herself, she rose to her feet and pounded the back of the seat. Espying me calmly viewing the scene, apparently unconcerned, she exclaimed, hotly: 'Why don't you applaud; can't you appreciate 'em?'"

"Irving has made the greatest success of his life in The Vicar of Wakefield. Last Chance was George R. Sims' first failure. The Adelphi was the scene, and as Arrah-na-Pogue succeeded Last Chance, with Charles Sullivan as Shaun, Charles Warner is displaced from his high position. This is probably why he wrote to Stetson with a view to coming to America. The Candidate is a very clever bit of dramatic work, but it needs a Wyndham company to make it a go. I recognized it as an adaptation from a play I had seen in Paris—Le Deputé de Bombignac."

"Lower prices are being agitated in America. But listen to this. I went to the Gaiety to see Bernhardt, and the house was jammed. Here is the list of prices: Parquet, \$5.25; circle, \$5.25; second circle, \$3.75; back, \$2.50; pit, \$1; gallery, 60 cents."

Miss Balfe's Prospects.

Messrs. Havlin and Erlanger are making good progress in arranging for the tour of

Louise Balfe, and have secured many excellent dates. Dagmar is the title of the play in which she will star, farce-comedy being abandoned. The play is from the pen of Mr. John Harrison, of Washington. Those to whom it has been read or outlined agree that it is a remarkable work. It deals with the struggles of a womanly woman against the crushing machinations of those who, through enmity and jealousy, seek to secure her downfall. Mr. Harrison recognized the fact that Miss Balfe's versatility would be of benefit in giving to the part its full meaning.

Messrs. Havlin and Erlanger, in advertising their star and creating an interest in her, have perfected a scheme that will open the eyes of daring managerial schemers. They have secured from the Brush Electric Light Company a thirty-thousand candle-power dynamo, which will be used in illuminating theatres and in producing photographs of audiences. The photos will be 11x14 inches in size, and will be given as souvenirs. They will carry an electric car.

The Actors' Fund.

There was no meeting of the Executive Committee last week. To day the Committee will consider seven applications for relief, six of which are new. Assistant Secretary Baker reports \$97 paid out in relief last week. There was one funeral, that of Mollie Williams. Fifty dollars was sent to J. H. McCabe in San Francisco to defray this expense.

George Burt, the veteran actor and manager, died in Denver on August 16, aged sixty-eight. The Fund will bury him. He had been aided by the Fund from time to time.

New members and annual dues paid in: William Somerset, John Whelan, Louis D. Smidt, Mrs. L. D. Smidt (Adelaide Praeger), Charles C. Sherwood, H. S. Millward, George F. Maynard, Jay Hunt, Mrs. Charles M. Walcott, Charles M. Walcott, Sadie Bigelow, George F. Dallinger, John McRae and Thomas O'Grady.

Mr. Hart's Preliminary Season.

On Saturday night Tony Hart closed his preliminary season, which was a trial of Buttons, and has returned to town with his company. He opens his regular season at the Court Street Theatre, Buffalo, on Sept. 21.

"Buttons," said Manager Parker, "proved a greater success than we had anticipated. I did not like the piece at rehearsals, and felt a little afraid of it. But all misgivings were dissipated at the first performance, at Burlington, Vt., on August 17. This town is strictly a one-night stand. On the second night the receipts increased nearly 75%. The first criticism of Buttons was written by the editor and proprietor of the Free Press, the leading newspaper there. He is a church member, and does not drink, smoke or swear. He was greatly pleased with the performance, and dwelt upon it to the length of two-thirds of a column. Manager Walker said it was the best and longest criticism ever given to a performance in his house by that paper, which is very conservative. Nor was the editor asked to give us a 'pull.' He was simply requested to write of the performance as in his view it merited—for or against."

"What will be your next move?" "To start in at once to get out elaborate printing. Our dates are filled to March. Let me say here that the company work together splendidly. Mr. and Mrs. Hart, Addie Cora Reed, A. T. Swartz and Barney Reynolds all made hits. Mr. Hart's Irish and wench business and his make-up and acting as Curtis in Sam'l of Posen went with a yell. We played six nights to fine business everywhere, and Buttons did not receive an adverse criticism. On Saturday night at Worcester the house was packed with Tony's friends and well-wishers, and a big reception followed on the stage after the performance."

A New Point of Law.

The argument in The Mikado case before Judge Wallace, in the United States Circuit Court, last week, presented some novel features. The array of counsel exceeded, in point of reputation, standing and ability, anything known in the history of theatrical litigation. Eminent counsel like Joseph H. Choate and ex-Judge Aaron J. Vanderpool are not wont to be seen in court except when giant corporations are fighting for the lion's share of the plunder of which they have despoiled the public. And if the truth is told, these gentlemen were a good deal at sea. Judge Vanderpool, as a matter of fact, did not open his mouth, but contented himself with lending the power of his genial presence to the performance. Mr. Choate begged the question at the opening of his argument by almost literally confessing he knew nothing about the case, thus leaving ex-Judge Dittenhoefer, who beamed cheerfully through his eye-glasses, or rather over them, as his wont, to demonstrate to the Court that he knows all about the copyright law.

The meagre and unintelligent reports of the argument printed give no clue to the points as they were really presented to the court, and ex-Judge Dittenhoefer's brief will show that in studying this case he went to the bottom of the matter pretty thoroughly, and made some discoveries which are of vital importance.

There were about twenty points raised by Mr. Dittenhoefer, all of which he considered were material, and which of course covered the conceded facts that the law, having expressly declared that no alien could secure a copyright, Mr. Tracy was imported into England by Gilbert and Sullivan and paid by them to make a pianoforte score for them, not for himself. He did not buy the score, nor did they assign it to him for consideration, but as their paid servant he made from them a piano score, which he then returned to America copyrighted, and then assigned his copyright to them or their agent. He went also into the question as to whether Tracy had complied with the requirements of the Copyright law, etc.; but his great point and the one which is of general importance to the profession he reserved for the last.

Conceding for the sake of the argument that Mr. Tracy was entitled to a copyright, what then? The Copyright law of the United States makes a distinction between a copyright in a

musical composition and a copyright in a dramatic composition. The author of a musical composition is entitled to and possesses the exclusive right of representation of his work. No one else can produce it without his consent. But the Copyright law makes no provision in the case of musical compositions for the author of a musical composition to have the sole right to publish and sell copies of his work. In other words, the right of his work indefinitely is his; but there is no right of representation or production of his composition on the stage specified.

If this is held to be the law, it settles the claims of Mr. Carter. In fact Judge Wallace said as much. It is probable that he will take time to look up the law thoroughly, the precedents quoted, and that his decision will not be long delayed. Judge Dittenhoefer professes to have no doubt whatever as to the result, and in fact bets of \$50 to \$5 that his decision will be in Mr. Dall's favor and not in Mr. Carter's.

It is improbable that this omission to grant stage rights or rights of public performance in musical compositions was an unintentional oversight in framing the Copyright law. As now stands, according to Judge Dittenhoefer, even an American composer forfeits his exclusive right to perform his music in public by the printing or publication of it. In order to secure such stage right he must retain his work in manuscript, and thus forfeit any right which he could derive from its sale in the market. This is manifestly unfair, since the American author of a dramatic work can print and sell it and yet retain all his stage rights. In fact this has been done, by Bronson Howard, Mrs. Florence Hodgson Barnet and others.

The exploiting of such another glaring defect in our Copyright law will, it is to be hoped, aid in creating a public sentiment which will compel the thorough revision of our laws of copyright, which are now in a great muddle; and this will be necessary any time entering into any treaty with any nation in relation to international copyright.

In His Power.

Manager Frank Sanger is properly shocked over the news he has received concerning the successful production of In His Power on Monday night at Denver. The piece had been tested with gratifying results last week in Des Moines, but this Denver date was anxiously anticipated.

Mr. Sanger got a dispatch on Tuesday from Louis Aldrich, which enthusiastically said: "Big success. Fashionable audience." Mr. Aldrich is noted for his frankness and candor, and Mr. Sanger considers his judgment as good as can be had. Mr. McCloy also telegraphed: "Immense success."

Mr. Quinton, the author of In His Power, is greatly pleased with the Denver edition. He will return to England on Saturday with the knowledge that his first adventure before the American public as a playwright is crowned with success. Mr. Quinton has a dispatch of the new piece he is preparing for production at the London Princess next Christmas to Mr. Sanger. He is also writing a new play for Louis Aldrich.

Professional Doings.

—John A. Mackay is still engaged with and contract free.

—George Ziebold will manage Lotie's tour with B. S. Crane in advance.

The regular season at the Brooklyn Park Theatre opens on August 31.

—Robert Graham will produce Buttons Max at Tony Pastor's next week.

—John W. McKinney will have charge of the advance business of J. B. Felt.

—Sydney Rosenfeld has engaged August Roche as contralto for his opera company.

—Wesley Rosemont will handle the finances of The World for Dickson and John.

—Louise Lester has been engaged as leading support to John Howson in Putting on Style.

—Luke Martin will manage the stage for Rose Coghlan, besides playing comedy business.

—On Monday night M. R. Curtis opened at San Francisco to a fine house in Sam'l of Posen.

—John P. Slocum arrived from California on Monday. He goes in advance of Monty's We, Us & Co.

—Ben Stern comes to town daily from Manhattan to look after the business of the Hailons' Fantasia.

—Adonis opens in Boston on Sept. 25. This is definitely settled. Fay Templeton, in Evangeline, will succeed it at the Bijou.

—Joseph Herbert, who created Ko-Ko in the West, has signed with Sydney Rosenfeld as one of the comedians of his company.

—David Belasco has a farce-comedy nearly completed. He has named it Bubbles. The scene is laid in a fashionable boarding-house.

—George Logan is representing the John B. Jeffrey show-printing house of Chicago, and has been quite successful in obtaining orders.

—A man in a check jumper, and bearing all the appearance of a laborer, called at the Actors' Fund rooms one evening last week. Mr. Baker had closed for the day, and the visitor climbed the stairs to THE MIRROR office. He said he wanted ferry money to Astoria. He admitted that he was not an actor, but thought he had some claim upon the Fund because a dead uncle had been a dramatist. He claimed to be a nephew of Charles Barras.

—Mr. Hill is gratified with the remarkable success of his latest production, A Moral Crime, in Chicago. No business, except the Irving season, has equalled the receipts during the engagement of this play at the Columbia Theatre. Mr. Hill does not know whether to ascribe the remarkable business solely to the strong merits of the play and cast or the public sympathy occasioned by an organized attempt on the part of the press to belittle a really meritorious production.

—Manager Henry Thomas, of Montreal, writes as follows to H. S. Taylor, in answer to a telegram: "I wish to say that about a month ago here a very much engaged person of the city, and largely French-Canadian, was people are bitterly opposed to visiting the west end of Montreal is free from any case. If there was any danger I would keep the Academy open; nor would I make in the city myself. So please do not let any engagements. The disease will not be out in a week or so."

STAGE STORIES.

XIII.

IS IT POE'S?

Statement of Mr. Robert Alden Jarvis, of New York, addressed to the Editor:

Having been appointed executor to the estate of my friend, Mr. J. S., it of course became necessary that I should examine his private papers, and among them I found the manuscript of the following "strange story." I believe I am carrying out the wishes of my deceased friend in sending you the story for publication, and I do so without expressing any opinion as to the authenticity of the tale, leaving it to yourself and others better qualified than I can be to form an opinion on that point. I will merely remark that as I was on terms of the closest intimacy with my dear friend, I can confidently state that, although fond of the society of literary men, he was the last person in the world likely to attempt to write a tale of imagination.

My poor friend Edgar called on me a few evenings ago, in his usual state of excitement, and walked about the room objurgating in no measured language the meanness and greed of publishers in general. He had a small roll of paper in his hand, which he said was a story he had offered to old —, but "the stingy old hunk would not even give me ten dollars for it."

After he had somewhat quieted down I asked to see the story. He threw the roll of paper over to me and I opened it and read the contents. It was one of his usual wild, weird tales, very short, and I read it to the end. "Good heavens, Edgar," I exclaimed when I had finished it, "what a horrible story!" "Horrible or not," he replied, "there's more truth in it than you may imagine; but, anyhow, it would not bring me ten dollars, so here it goes," saying which he threw the manuscript on the blazing fire, took his hat and left me. I never saw him again. In a few short weeks his genius, his vices, and I hope I may also say his virtues, were lost to the world.

When he had gone I retired to bed, but not to sleep. My mind reverted with strange persistency to the story I had read. I regretted the destruction of the manuscript, as despite its outre and almost revolting character, I considered it displayed some of the genius of the writer, and I thought that perhaps I might induce some publisher to purchase it. I knew the author would never be persuaded to re-write it, and as it had made so vivid an impression on me that I believed I could recall nearly every word, I determined that I would get up and endeavor to make a fair copy of it. I did so; and the following is, I believe, almost word for word, what I read in the original manuscript:

There is in Paris, in the Rue M—, an old bookseller's shop known to few besides bibliopols. I was in this shop on a rainy afternoon in the Autumn of 18—, busily engaged in turning over some of old G—'s dusty treasures, when my attention was attracted by an inquiry for a somewhat rare German work on "Transmigration."

As this work had some bearing on the subject which I was then investigating, I happened to possess a copy, and on G— replying that he had not the book in stock, I addressed myself to the inquirer, proffering the loan of it.

From the first I had been singularly impressed by the peculiar appearance of the man. He was above the ordinary height, but thin almost to attenuation. Though carelessly, in fact, shabbily dressed, he was unmistakably a gentleman, and my opinion on this point was confirmed by the remarkable purity both of intonation and expression with which, though evidently a foreigner, he spoke the French language.

But it was the face of the man which exercised so remarkable a fascination on me—a fascination at the same time almost repulsive in its nature. It was fleshless as that of a mummy, with the skin of the color and texture of new parchment, drawn tightly over the prominent forehead and cheek-bones, while his large black eyes stared out from their deep-sunk orbits with a haggard, horror-stricken expression, only seen in persons suffering from some severe mental shock.

He responded courteously to my offer, and accompanied me home to get the book.

From that time what I may almost call an intimacy sprang up between us. He frequently called in at my rooms, and I took much pleasure in his conversation. He always avoided the question of his nationality, but I had come to the conclusion he was a German by birth, or at least by education, as he seemed to possess an inexhaustible store of those weird, fantastic and supernatural tales which mark the romantic side of the German character. He never alluded to his own home, nor invited me to visit him, and as I considered he might possibly be in straitened circumstances and unwilling to have his poverty observed, I never questioned him on the subject. On no occasion did he eat or drink with me, but I felt convinced from his emaciated appearance, as well as from the strange and bizarre style of his conversation, that he was addicted to the use of stimulants, probably *absinthe* or some of those poisonous compounds which excite the brain to unnatural activity.

Our intimacy continued uninterrupted for several months, when one afternoon in November my friend entered my room and took his seat as usual on the sofa. He had scarcely done so when a little dog which had but the day before been given me by a lady with whom I was acquainted, ran into the room and jumped on to his knee. With a loud exclamation and a gesture of the intensest abhorrence, he dashed the poor animal violently on the floor and rushed out of the room.

I was annoyed and indignant at his strange behavior, the more so when I found that the dog was seriously injured by the violence with which it had been thrown on the floor. I determined that when I next met him I would exact ample explanation and apology. My indignation, however, had plenty of time to cool as several weeks elapsed, and I neither saw nor heard anything of my quondam friend.

One stormy night, just before the close of the year, I was about retiring for the night, when a knock at the door of my ante-room arrested my attention. On opening it, I found a small boy, very wet and ragged, with a note in his hand addressed to myself. The writing was blurred and almost indistinguishable, but after considerable difficulty I made out that it was from him, begging me in urgent terms to come to him instantly. As I had almost forgotten my annoyance and had become really anxious about him, I did not hesitate long, but, despite the inclemency of the weather, wrapped myself in my cloak and followed my youthful conductor. On the way I questioned the lad as to the state of health of my friend, but found that he knew nothing except that an old woman had sent him with the note, with orders to show the person to whom it was addressed the way back to the house, which was quite on the outskirts of the city.

The night was wild and inclement; a piercing wind blew the showers of sleety rain in our faces as we pursued our way, battling with bent heads against the gusts. Not even a *fiacre* was to be seen, and the streets were entirely deserted.

After walking, or rather struggling, on for more than an hour, we reached a house isolated in a garden of some extent. As we passed in at the iron gates and made our way up the avenue, it was not difficult to perceive, even in the semi-darkness, that the garden was wild and neglected. The house was heavily built of stone and of considerable size, and I at first concluded that it was some cheap pension or lodging house to which motives of economy had forced my friend to retire; but on questioning my guide I was surprised to find that it was only occupied by the old woman who had sent him with the letter, and a gentleman whom I at once recognized to be H— himself.

Not a light was to be seen at any of the windows as I pulled the rusty handle of the door-bell, which I heard sounding loudly and harshly in the distance; but notwithstanding the violence of the clangor, which was distinctly audible to me as I stood outside, I had rung again and again ere I heard the sound of approaching footsteps.

The door was opened by a very old woman, whom I at once perceived, by her peculiar listening appearance, to be stone deaf. She did not hear or heed my inquiry as to her master's health, but pointing to a room at the extremity of a large stone corridor, said he was expecting me.

Hastily dismissing my guide with a gratuity which called forth voluble expressions of thanks, I walked quickly down the corridor and knocked at the door of the room indicated to me. A faint voice called to me to enter, and opening the door I found myself in the presence of my poor friend.

I had expected to find him ill, but I was not prepared for the ghastly change which had taken place in him.

Always thin and haggard-looking, he now resembled only a resuscitated corpse, while his eyes, wild and staring as ever, were glazed and dull as the eyes of a dead man. The atmosphere of the room was heavy and sickly with the rapid, peculiar smell of opium, which almost overpowered me as I entered. Inexpressibly shocked, I grasped his clammy, nerveless hands, and for some moments was unable to utter a word.

"Good heavens, my dear H—," I at length exclaimed, "how frightfully ill you look!"

"Yes," he replied, with a haggard smile, "I shall soon lie at rest now—but I have sent for you to ask you to do me a service." Here his voice faltered, and his eyes assumed that peculiar horror-stricken expression I knew so well. "I—I have a dog here," he stammered; "it is mad, and I want you to kill it. I cannot do it myself; will you do this for me?"

Much amazed, I replied: "Surely I will if you desire it," and added, "but could you not have got some one from the street to do it?"

"No, no," he said; "no stranger, no one but yourself," and as he spoke the clammy sweat rolled down his pallid face in streams, and his limbs shook as one in an ague.

Fearing that he must be under some hallucination, and thinking that compliance with his request might calm him, I expressed my willingness to do as he wished, and asked when it should be done.

"Now, now," he replied eagerly, and rising from his seat he took a large double-barrelled pistol from a drawer, and pressing it into my hand led the way with trembling steps from the room.

With a strange feeling of apprehension, I followed him along the corridor and down a flight of stone steps leading to the basement of the house. At the end of a long, low-vaulted passage was a door of great thickness, heavily locked and barred; in the upper part was a sliding panel, also secured by a padlock. He handed me the key of this padlock, and whispered to me in low tremulous accents to unfasten it and kill the animal from the outside of the door.

I opened the panel, and with a pistol in my hand looked into the room, or rather cell. Crouched upon the paved floor lay a creature resembling a dog, but of strange color and shape; its head was hidden by its paws, but as I looked on it a strange, undefinable thrill of dread passed over me. While I yet hesitated, the creature lifted its head, and oh, horror! showed me its sphinx-like face, and gazed upon me with its human eyes, and then I knew that there was an immortal soul imprisoned in that bestial carcase, striving to burst from the vile tenement in which it was confined.

Throwing back its head, the creature uttered a long, mournful cry, which chilled the very blood in my veins. I swear I could distinguish half-syllabled words such as we hear in the mournful ravings of insanity or idiocy. Thoroughly unnerved, I drew back from the door, and turning to H— exclaimed: "For God's sake tell me what this is?" He had sunk down on the floor with his face buried in his hands.

"Kill it; kill it," he muttered.

"Kill it?" I exclaimed. "I could as soon kill a human being."

With a low moan of unutterable agony he fell prone on the floor, and as I stooped to raise him, again that long-thrilling cry went ringing up to Heaven. Scarce knowing what I did, I closed and relocked the panel, and with a great effort raised my miserable friend and carried him back to his room. Giving

him over to the charge of the old woman, who opportunely made her appearance, I rushed hastily away from the ill-omened house.

Three days had passed since my memorable visit, and I had scarcely recovered from the shock I had sustained when, as I was rising from my almost untasted breakfast, I was startled by a loud, peremptory knock at my door. Opening it I encountered a gendarme, who presented me with a summons from the Procureur, demanding my instant attendance at an inquiry of justice then holding at a house which I at once recognized to be my friend's residence. I hastily followed the gendarme into a *fiacre* he had in waiting. To my eager inquiries he opposed the usual reticence and imperturbability of a French official, merely replying that I should "learn all from the Procureur," and I had perforce to wait in a state of intense anxiety and agitation which made our rapid transit seem interminable. At length we arrived at the house, and I was ushered into the room in which I had last seen my poor friend.

Seated at the table was the Procureur and his attendant official, and I was subjected to a long interrogatory as to my acquaintance with and knowledge of the habits of H—. Making my replies as brief as possible, and merely stating that I had reason to believe he was in the habit of taking considerable quantities of opium, I waited with intense anxiety for my examination to come to an end.

At length the Procureur rose and, desiring me to follow him, led the way to the well-remembered cell in the basement. With a beating heart and trembling limbs I waited as he unlocked the door. I entered, and there in a corner of the room, resting against an angle of the wall, was the lifeless corpse of my poor friend H—, while in the centre of the floor, with its head blown to atoms by the explosion of a pistol, lay the body of the THING which had been the blight and curse of his wretched existence.

"Coming Events," Etc.

A gentleman, residing in Philadelphia, sends THE MIRROR a poem clipped from the *Transcript* of that city, bearing the date Feb. 13, 1881. It is entitled "The Suicide," and its authorship is credited to William Carleton, the playwright. In view of Mr. Carleton's death by his own hand in a boarding-house on Fourteenth street last week, the lines possess a peculiar interest. They run as follows:

What subtle poison is it,
That in men's brains and blood doth lie,
Now making pain exquisite
And now of pleasure, means to die.

What secret power doth will it
In souls of men to make them seek
The life they hold to kill it,
Thus making of the strong the weak.

In this self-murder a disease of mind
Or blood, that operates on all our kind,
And needs but opportunity to grow
To action? Or does the fall poison flow
Through veins of certain men who hide their time?
If disease it be, is disease a crime?
This desire to kill taints all human blood.
Else, why is war and bloodshed understood?
When nations kill by thousands, that's called war.
Thus crime is consecrated. But how far
Does war and murder stand apart? Their hands
Are blood-stained both, and both throughout all lands
Live in men's hearts till circumstance betrays
War or murder to the beholder's gaze.
What's here? A suicide! Poor, frail mortal,
What need to haste to death's dark portal?
This life at least is but a little day.
Impatient fool! to cut its ties away.
Or life's task so hard that you tired at noon?
Or the day so dark that you sought this soon?
The darker shadows of Death's dim valley?
Was no voice of loved one near to rally
The fainting heart or the despondent soul?
And, tender-voiced, thy faltering mind control?
Even now, tho' locked in death's cold embrace,
Life's storms have left their traces on thy face,
And in those traces of corroding care
Mark'd on thy brow, we read a story there.
Whose pages are blotched with tears of woe.
The last one red with thy heart's latest throes!
What's this that thy dead fingers grasp so tight?
A letter—"To mother." The last thou wrote!
"Dear mother, forgive thy poor, wayward son,
Who ends his life ere he has scarce begun.
Evil companions tempted me, I fell
From content's heaven to despair's deep hell!
Gaming and drinking and a harlot's wiles
Allured me from virtue's heavenly smiles,
And when misfortune overtook my life,
Guilt followed after till my hand was rife
In every crime, and now my last rash deed
Will cause a mother's loving heart to bleed
In frenzied grief."

"Tell Annie of my fall,
And bid her turn my picture to the wall,
And tell my 'ry from her gentle heart.
We'll meet, I hope, above—no more to part.
Do not bury me where poor father sleeps.
O'er his honest dust an angel keeps
Watch and ward, and it must not be defiled
By any contact with sin-stained child.
Forgive me, mother, for the deed I've done.
God bless you, mother! Your repentant son."
The name appended with a trembling hand,
The last line he'll trace on life's changing sand.
Cover up tenderly the poor dumb face,
Sad, mute evidence of a life's disgrace!
For her sake, whose loving heart bleeding heart
Must sorrow feel a lesser smart.
Than pains of labor when her boy was born.
Compose his limbs decently, poor, weak boy!
She who bore thee can never know joy.
Oh, mockery of inquiry! Can law decide
Why this poor boy committed suicide?
It can only prove he did; but the cause
Is ruled by nature's most mysterious laws.
Murder and suicide twin sisters are.
And possess men's blood. We must look far
Beyond the punishment to stop the crime.
The gallows fails in every case and clime!

The gentleman who forwarded this memento says: "In life I knew Carleton as a rollicking, good fellow, with no thought or care for the morrow, dominated by impulse—generous, free and good-hearted to a fault, with the abiding idea that money was worth simply the pleasurable hour it brought. Endowed by nature with fine thought and expression, he wielded the pen with a fluency possessed by few writers, while his conversational powers were brilliant in the extreme. That one thus gifted should so unceremoniously end the drama of life is deeply to be deplored. It can only be explained on the theory that Carleton's brain was diseased."

A Lesson by the Wayside.

There is a dialect in use throughout this city which would test severely the most accomplished polyglot to understand.

It is heard in every direction: More on the East and West side, and in certain cross streets, most affecting such narrow thoroughfares as resemble lanes or byways.

It never intrudes on Fifth avenue or other places where brownstone fronts flourish. In Avenues A, B, C and D it is rampant; in Baxter street and its congeners it has full swing.

And yet not one word of its utterances is intelligible; in its circuit it is attended fre-

quently by a skeleton horse dragging a rickety wagon, or a basket or board, or slinging a bag; but, whatever its accompaniments, it is in itself incomprehensible. Yet it is magical and potential in its effects.

No sooner does it uplift itself in any neighborhood than forth rush the population within hearing from top floor tenements, up from cellar, streaming from alleyways and crowding forward at behest of the amorphous voice.

Now the question is wherein lies the propulsion power of an unknown lingo? What is it that so stirs the town to its very depths? Whatever the commodity heralded by the peculiar babble, whether fish in a cart, old clothes or old hats, strawberries, raspberries, blackberries in boxes, brooms on the shoulder, the utterance is the same, and for each of all sorts of wares and merchandise commands immediate attention.

It is because the venders have studied elocution profoundly and discovered the secret of significant stress. It is impossible to escape its penetrative power; it cuts the air and pierces the tympanum like an arrow.

Such a talismanic arrest of the attention, it is easily seen, would be invaluable on the stage. Therefore it is that we call attention to the peculiar orthophony of the street. Its disciples, by a careful trial and use of tones, inflections and flats and sharps, are able successfully to overcome the clamor of the street and to secure a hearing for what they have to offer.

It is not Quixotic on our part to advise the ambitious actor to turn his back for a time on Delarte and take due note of the methods of the junk venders and costermongers of the by-ways. Solomon must have had their powerful elocution in mind when he asserted that "wisdom cries aloud on the highways."

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TELEGRAPHIC NEWS.

Henry Chanfran's Auspicious Opening.
[SPECIAL TO THE MIRROR.]
ROCHESTER, August 26.—The Academy opened its regular season on Monday night with Henry Chanfran in Kit. The house was packed from pit to dome, and several hundred were unable to get within the doors. At 7:35 standing room was selling at a premium. All speak in high praise of the improvements made during the Summer. Manager Jacobs informed THE MIRROR man that everything he will offer will be first-class. Genial Frank Edwards was as happy as a clam in high water at the grand opening night.

New Opera House Dedicated.
MONTPELIER, Vt., August 26.—Arthur Rehan's company opened Blanchard's New Opera House Monday evening with 7:20-8. The house is one of the handsomest in New England. The seating capacity is 800. The auditorium is lighted by electricity, and is handsomely frescoed. The stage is 30x65 feet, the proscenium 23x30, and the scene-pit comprises all that is usual in a provincial theatre. The curtains were painted by Col. T. W. Wood, of the National Water-Color Association, assisted by a New York artist. This evening Rehan's company presented *Sentenced to Death*, repeating 7-20-8 to-night.

Hub Openings.
BOSTON, August 26.—The regular season at the Boston Museum opened Monday night to an enthusiastic house. A *Favorite of Fortune* was the play. Flowers were passed over the footlights in great profusion.

The Gold King and a variety olio at the Howard.

The educated horses began the second week at the Globe.

A large house was present at the Music Hall promenade concert.

Very Good Openings.

CHICAGO, August 26.—At the Chicago Opera House, T. W. Keene's second week opened to large business. *Othello* was presented. The Big Baby packed the Grand. At the Columbia, where *A Moyal Crime* entered upon its fourth week, the attendance was large. A *Parlor Match*, at Hooley's, drew good receipts. *Blind*, a poor burlesque, is drawing fairly at McVicker's.

The Smallpox Scare.

MONTREAL, August 26.—Barnum's Circus, which was billed to appear here Sept. 3 and 4, has cancelled, owing to the prevalence of smallpox.

The Grand Central Museum closed suddenly, Monday, for the same reason.

All the places of amusement will remain closed until the epidemic has been thoroughly eradicated.

Marriage of Manager Warmington.

KALAMAZOO, Mich., August 26.—Fowler and Warmington's Skipped by the Light of the Moon company opened its season here on Monday night to a crowded house. The performance was in all respects a great success.

After the performance, William Warmington and Virginia Bray were united in marriage. The select few in attendance at the nuptials were handsomely entertained afterward.

Sully's Luck.

ELMIRA, N. Y., August 26.—Dan Sully's Capital Prize company opened its season here on Monday night to good business, despite a storm. The piece caught on, and was pronounced a hit by local papers.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

TORONTO, August 26.—Since sending my weekly report, I find that Baker and Farron have cancelled their opening dates in New York State, and will open the season here, 31st, in their new farcical comedy, *A Soap Bubble*. The engagement will last three nights. The Holmans gave a very fair performance of *Iolanthe*, Monday evening, at Horticultural Pavilion. Good house. Buffalo Bill's Wild West is drawing large crowds at Woodbine Park.

B. H. B.

PROVIDENCE, August 26.—Theatre Comique was well filled at the opening matinee on Monday, Ella Wesner, as usual, being the favorite. A small audience attended the first production of *Niniche* at the Sans Souci Garden Monday evening, on account of a heavy thunderstorm. What few did brave the elements were well rewarded, as the piece was well mounted and the company excellent.

LYNN, August 26.—Murray and Murphy appeared in Our Irish Visitors at the Coliseum Monday night to a poor house. Over 80,000 people attended the musical festival at the Point of Pines last week.

MINNEAPOLIS, August 26.—On Monday night, Sol Smith Russell opened to a packed house. His new play, *Felix McKusick*, proved an unqualified success.

Mr. Fort's Latest Idea.

Manager Sam Fort, of the Baltimore Academy of Music, states his intention of retaining his comic opera company complete and playing them during the Winter in other cities.

"I have had," said Mr. Fort, "such difficulty the past three years in getting together a good working opera company every Spring for my summer season, which is a very long one, only to disband them over the country just as they are in good shape, that this year I concluded it would be cheaper and better to retain the company intact through the Winter. I shall now have to fill sixteen weeks for them, and

the rest of the year I can play them in my own theatres. I get the best terms for them, not only because they are a good company, but because, changing my bill every week during the Summer, they go out equipped with a repertoire of sixteen different operas, French, German and English. With them I can do what no other opera company of to-day can do; that is, play two weeks in a city and produce a different opera every night. Business has been very good this Summer season, both in Washington and Baltimore. My house for the Winter is filled with good attractions, including Mary Anderson and the Mapleson Opera company, and I am here for a week's vacation."

Driftwood.

I heard rather an interesting story the other day about Estelle Clayton, who has just sailed for a short trip abroad, says a New York correspondent. A talented clergyman of this city was dining at the house of one of the most devout and one of the wealthiest ladies of his congregation. He seemed to take great pleasure in entertaining the handsome young lady who sat next to him, and was evidently much impressed with her charms of face and her conversational powers. The amusement question came up at the dinner, and the young clergyman mounted a favorite hobby and began to speak with warmth and feeling about the immorality of the stage. He had committed himself beyond redemption before he noticed that his remarks were received with some degree of coolness by the company, but the face of his neighbor only wore an amused smile.

"Do you often go to the theatre?" she inquired.

"No, indeed," was the energetic reply; "it is enough for me to see the posters on the fences, and the photographs in the shop windows. Why, only two days ago, I saw the picture of an actress who appears on the stage absolutely barefoot. For my part I am not surprised at the low social standing of theatrical people, and I do not wonder that they are never seen in the houses of respectable people."

A chill seemed to fall upon the company, but the young lady's face still wore an amused smile. "Let us talk of something else," said the hostess, and by that time the young clergyman really felt that he had put his foot in it. The party broke up, and as he was walking home in company with another of the guests, he asked, "What was the name of that young lady who sat next to me at the table. I did not catch it?"

"Miss Estelle Clayton," was the reply.

"Estelle Clayton," repeated the young divine; "it seems to me that I have heard the name before. Who is she?"

"She's the actress who appears on the stage barefoot. Her mother is an old friend of our hostess of to-night."

A silence followed.

—Starr's, formerly Harris', Opera company will open its season on Sept. 14 at Wilmington, Del. The Chimes of Normandy will be the *piece de resistance* of the organization. Among the people engaged are Frank Deshon, Charles Osborn, May Durvea, May Douglass, R. S. Novine, Will Nichols, Tom Signor, Edward Redford and Carrie Minnerly. Signor Torriani has been re-engaged as musical director, while Fred. Palmer will act as stage manager.

Letters to the Editor.

MR. GUINNESS' MENAGERIE.

RICHMOND, Me., August 24.

DEAR SIR.—A friend of mine writes me "there is a squib in THE NEW YORK MIRROR that Charles Guinness is playing a 'garbled version' of Peck's Bad Boy." I will simply say that the malicious "crank" who gave you the item is either incapable of speaking the truth, or is not well informed, as the "garbled version" was written by me eighteen months ago—before I ever saw any other version—and is called *Fun in a Grocery*. I introduce not only one, but two bad boys, in my "garbled version"; also a mountain goat and a very small Mexican donkey.

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Martin Reilly.....M. J. Bradley	Tom Rummel.....Thomas Ray
John Filbert.....Harry Fisher	Silas Gravel.....W. Merritt
Paul Casin (first appearance in co.).....Henry Weaver, Jr.	Pop Jones.....G. L. Stout
Philip Cogswell (first appearance).....E. A. Eberle	Gideon Welthy.....J. A. Dewey
Mother Crawford.....Mrs. Annie Yeomans	Mrs. Harbison.....Miss Ada Farwell
Laura Cogswell (first appearance).....Stella Rosface	Mrs. Oille.....Miss Annie Langdon
Sally Stacy (first appearance).....Miss Amy Lee	Mrs. Stone.....Miss Emily Yeomans
Mr. Zolla Brown.....George Merritt	Mrs. Mercer.....Miss Kate Langdon
Gideon Oille.....William West	Mrs. Criswell.....Miss Della Stillwell
Henry Mercer.....Richard Quilter	Mrs. Wilber.....Miss Annie Hall
John Stone.....Joseph Sparks	Mrs. Caldwell.....Miss Julia Leonard
Paunden McGarry.....John Sparks	Pages.....Masters Willie, George, Thomas, Charles
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ACT III.—The River Front (by Moonlight). Pop Jones' Coffee and Cakes. Midnight at the Ferry. LAVEN-

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